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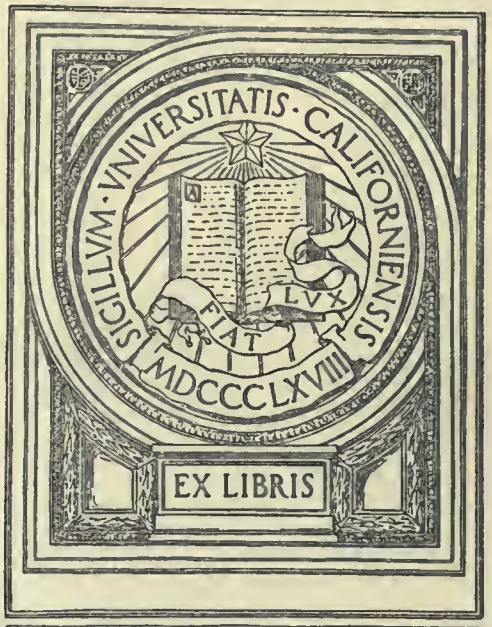
GIFT OF
A. F. Morrison



ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS

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WILLIAM HARVEY

No. 56

ILLUSTRATED CATALOGUE OF A LOAN COLLECTION OF PORTRAITS

OF ENGLISH HISTORICAL PERSONAGES WHO DIED BETWEEN 1625 AND 1714

EXHIBITED
IN THE EXAMINATION SCHOOLS, OXFORD. University.
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GIFT OF
A. F. Morrison
UNIV. OF CALIFORNIA

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INTRODUCTION

By Lionel Cust, M.V.O., M.A., F.S.A., Director of the National Portrait Gallery, Surveyor of the King's Pictures and Works of Art, &c.

In the introduction to the Catalogue of the first Exhibition of Historical Portraits at Oxford, the history of portrait-painting in England was lightly sketched from early days down to the accession of Charles I. During the reign of this king, whose true appreciation and cultivated patronage of the Fine Arts have done much to temper the criticism of posterity on the disastrous part played by Charles in the history of his country, a most important event occurred, which finally closed an epoch in the history of portrait-painting in England, and opened another, which has continued with episodes up to the present day. This event was the arrival in England of Anthony Van Dyck, as painter to the Court and aristocracy of England. The effect of Van Dyck's appearance in English art may be compared to that at a later date of Byron in the world of literature.

When Anthony Van Dyck arrived in England in 1632, the art of portrait-painting, which was at the time the only one of the pictorial arts which could be said to be flourishing in England, was still hide-bound in the stilted formulas of the Netherlandish schools, as represented by the schools of Mytens, Miereveldt, and Honthorst. Van Dyck himself did not anywhere destroy the formulas and conventions which he found existing, but assimilated them to his own style, and by so doing laid down a new set of formulas and conventions, which have been followed more or less continuously by portrait-painters up to the present day. The immense influence exercised by Van Dyck is the more remarkable seeing that of his short life of forty-one years only

some six and a half were spent in England, and that his circle of patronage was almost entirely confined to the Court and to the great territorial families of the aristocracy with whom the Court was chiefly associated. It is not surprising therefore to find that the Universities were but little affected by the dazzling incursion of Van Dyck into the world of art in England.

Short, however, as was the career of Van Dyck in England, its effect was of instantaneous importance. Among his numerous pupils and assistants, who were employed in turning out of his workshop the many repetitions and copies of such portraits as were most in demand by the King or Queen or the nobility or by the royalist adherents during the Civil War, there were painters of English birth, like Dobson, and others, whose derivation from Van Dyck is sufficiently obvious, such as Robert Walker and John Michael Wright, to say nothing of the greatest of all portrait-painters in miniature, Samuel Cooper. It is a habit, which recent historians such as Dr. Gardiner and Professor Firth have done something to dispel, to look upon the years of the Commonwealth as a period of gloomy negation with regard to the study and practice of art. It is true that after the glamour of Van Dyck and the reflected twilight of Dobson during the residence of the Court at Oxford, the Cromwellian period seems somewhat sombre and uninteresting, but in reality there was being engendered in the country a school of native-born artists, such as Robert Walker, J. M. Wright, John Riley, and later on Sir James Thornhill, to whom is due the credit of being the pioneers of a national school of painting, a credit which is often unduly bestowed upon William Hogarth.

The career of William Dobson is a pleasing tribute to the character of Van Dyck, who discerned his talent and made him one of his special assistants, it being possible to trace Dobson's hand in the completion of many portraits which issued from Van Dyck's studio about the time of or after the great painter's death. When that event occurred unexpectedly in December, 1641, the mantle fell upon Dobson, who succeeded Van Dyck in the favour of royalty, and resided at Oxford as Court painter while

8. Sir William Pone of Roxsl
Knight of the Honorable orc
of the Bath and Barrone
Ætatis Suæ 52
A° Dni.
1624

69. P. Falkes: pict et pinx 64. Ætatis Suæ 76 Anno 1651 Marcus Gheerae Brugiensis Fecit

108. Jo: Wilson: D: Musicæ. Ætat: Suæ. 59. 1655. Jo: Fisheer. pinxit.

the Court was established there. But his strength and character were too weak for the task, and he fell a victim to his very success before arriving at his full powers of accomplishment.

The vacant mantle then descended upon a stronger nature, though not one of English birth, Peter Van der Faes, or Peter Lely, who brought some of the teaching of the Haarlem school of Frans Hals to blend with the prevailing influence of Van Dyck. After the Restoration Lely had little difficulty in establishing himself as the favourite painter of Court and fashion. Unluckily he found it necessary, probably in self-defence, to try and assimilate to his natural style the shallow and meretricious graces of the French Court painters, and thus inaugurated a kind of bastard art, which was easy to practise, and still more easy to imitate, and which called into existence a swarm of third- or fourth-rate exponents, through whose attempts at imitation Lely's own credit and reputation have been unduly depreciated. Some of his principal assistants, such as John Greenhill and Mrs. Beale, were of English birth.

No person suffers more from the fleeting caprice of fashion than the portrait-painter, and Sir Peter Lely himself had the mortification of seeing a new star arise in the firmament, one destined to carry even greater weight and influence, though in a far less attractive form, the star of Sir Godfrey Kneller.

The age of Sir Godfrey Kneller may be described as the age of the periwig. This was not Kneller's fault, for the periwig was a French invention and derived from royalty, and as the King of France was the glass of fashion in those days, the periwig was triumphant throughout Europe. It proved the negation of art, even in the hands of such dexterous exponents as Rigaud and Largillière in Paris. The convention of the periwig entailed a further convention in the costume. Here again a fashion set in, prevalent in both sexes, in a cross current to the frills and furbelows of Charles II's Court. Hence the rise of the 'face-painter,' and an innumerable series of so-called 'postures,' so often repeated that the persons represented all seem exactly alike. Under William III the Dutch influence prevailed, as might have been expected, though it was only the sobriety, and not the more

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brilliant qualities, of the Dutch art which established itself and got blended with the unimaginative respectability of the English. In such a field of art mediocrity was likely to flourish, and the country was full of itinerant, third-rate portrait-painters, whose imitations of Kneller and his greater contemporaries are artistically valueless, but by no means lacking in interest or importance from a national, local, or personal point of view. This prolific period lasted until the close of the period selected for the present exhibition, to be followed by a renascence of the former spirit in Hogarth, and of the Van Dyck spirit in Reynolds and Gainsborough.

The depressing conventions of the time have allowed but scant justice to be done to the skill of Sir Godfrey Kneller. As a face-painter he is probably unrivalled, and he might have gained equal credit as a painter of entire portraits had not the exigencies of fashion, and the consequent facilities for amassing a large fortune, contributed to make him but a partial contributor to the paintings which bear his name. His own work is always excellent, but is seldom to be discerned easily by the casual spectator. Kneller had a host of imitators in England, both of native and foreign extraction, and several rivals, of whom perhaps the most important was Michael Dahl, a Swedish artist, in whose train came a company of Northern painters, Closterman, the Seemans, and others, whose second or third-rate work appealed to the grosser tastes of the first two Georges.

One of the worthiest rivals to Kneller, however, was the Englishman, Jonathan Richardson, a painter of great merit and a man of some cultivation and intellect. Richardson was a pupil of John Riley, who has already been mentioned, and, as the master of Thomas Hudson, was instrumental in handing on the torch which had been first set alight by the genius of Van Dyck, and passed through Richardson and Hudson into the hand of Sir Joshua Reynolds.

Oxford was at the latter part of the seventeenth century the most active centre, outside London, of literature and the arts in this country. Under its auspices the arts of painting and

50. Joh: Taylor. Pinxit
·1655·

IN THE TYME OF
IOHN HARRIS ESQ
93. MAIO^or AN^o DO^y.
1664

115. A. v. Dyck.
fecit.

85. Ætatis Suæ. 70mo Feb. 20mo
A^o. Dom. 1658°.

195 Maubert;

197. Ætat: 12: 1702. Wm. Lonmans. Pinx

91. made and paynted by Nich: Lanier

160. Mar: Laroon. fecit 1689

Radulphus Balkurst
M. D. Decanus Wellens
196.
& Coll. Trin. Oxon. Præses.
G. K

4. Murrey: Pnx. An° 1697

G: Kneller. Eques.
163.
faciebat. A° 1701

engraving, as well as printing, were fostered and greatly encouraged. It was not the fault of the University that the styles then in vogue had a flavour of cheapness and mediocrity. These qualities or defects were characteristic of the age.

It is easy to decry the fashions of an age gone by, but it should be remembered that the painters of that age were as highly esteemed by their contemporaries as those of our own age are to-day. Nay, more! their praises were sung by the poets, whose works are classic. Lely has his poet in Edmund Waller, who wrote among other eulogies:

> 'The picture of fair Venus that
> (For which men say the goddess sat)
> Was lost, till Lely from your look
> Again that glorious image took.'

Lovelace, Charles Cotton, and others also wrote poems on Lely's art. Kneller found his poet in Alexander Pope, who did not scorn to celebrate certain paintings done by Kneller for him.

> 'What god, what genius did the pencil move,
> When Kneller painted these!
> 'Twas friendship, warm as Phoebus, kind as love,
> As strong as Hercules.'

Pope, again, wrote of Charles Jervas, the fashionable painter of society in his day:

> 'Beauty, frail flower that every season fears,
> Blooms in thy colours for a thousand years.'

Yet what is the value of a portrait by Jervas now?

In looking on the portraits of this period let us remember the words of Thomas Carlyle: 'In short, any representations made by a faithful human creature of that face and figure which *he* saw with *his* eyes, and which I can never see with *mine*, is now valuable to me, and much better than none at all.'

THE pictures are arranged as far as possible in the chronological order of the deaths of the subjects, in three principal groups, beginning on the left of the entrance.

A. Portraits of personages who died between 1625 and 1660, upon the walls and screens to the east and north-east of the central gangways. **B.** Portraits of personages who died between 1660 and 1688, south of the central gangways. **C.** Portraits of personages who died between 1688 and 1714, north-west and west of the central gangways.

Anonymous portraits are placed near those of personages who died in the year in which they are dated. The undated unknown portraits are mostly grouped on the central screens on the south side of the room facing the entrance.

The pictures are, with few exceptions, catalogued under the names given to them by the contributors; and the Committee is in no way responsible for their authenticity.

The names of engravers are mentioned where their plates are of value in identifying the subjects or painters of portraits.

Portraits are described under four sizes—bust, the head and shoulders; half length, to the waist; three-quarters length, to the knees or below; whole length, the entire figure.

The terms 'to right' and 'to left' denote to the right and left *of the spectator.*

In the measurements the height is always placed before the width.

Abbreviations: b., born; m., married; d., died; r., right; l., left. A. and W., used in the biographical notices, refer to John Aubrey's *Brief Lives* and to Anthony Wood's *Life and Times* and *City of Oxford*, all edited by the Rev. Andrew Clark, LL.D., and to Wood's *Athenae* and *History and Antiquities of the Colleges and Halls.*

OXFORD EXHIBITION

OF

HISTORICAL PORTRAITS

Lent by *Painter*

1 LANCELOT ANDREWES.

JESUS COLLEGE.

B. 1555; educated at Pembroke Hall, Cambridge; Fellow, 1576; Scholar of Jesus College, Oxford, 1576; Master of Pembroke Hall, Cambridge; Dean of Westminster, 1601; Bishop of Chichester, 1605; one of the bishops appointed to make the Authorized Version of the Bible; Bishop of Ely, 1609, of Winchester, 1619; d. 1626.

Half length, three-quarters to r.; white beard and moustache; black cap; narrow pleated ruff; white rochet; black chimere; his l. hand holds a book, his r. a handkerchief; dark background. Canvas, 43 x 34½ in.

The Head engraved by W. Hollar, 1643.

2 WILLIAM HERBERT, EARL OF PEMBROKE.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1580; eldest son of Henry Herbert, second earl, and Mary Sidney; educated at New College; succeeded to the earldom, 1601; K.G., 1603; with the King in Oxford, 1605; Chancellor of the University, 1617; Benefactor to the Bodleian Library, 1629; Visitor of Pembroke College; d. 1630.

Whole length, standing three-quarters to r.; brown hair, moustache and peaked beard; deep falling ruff; black dress trimmed with gold; white shoes; his r. hand holds a white wand, his l. gloves; hat on table to r.; red curtain background. Canvas, 86 x 50 in.

In the possession of the University before 1708.

Lent by *Painter*

3 BERNARD ADAMS.

TRINITY COLLEGE (THE PRESIDENT).

B. 1566; Scholar of Trinity College, 1583; B.A., 1587; M.A., 1591; Fellow, 1588–96; Bishop of Limerick, 1604–26, of Kilfenora, 1606–17; d. 1626.

Three-quarters length, standing slightly to l.; brown moustache and beard; black square cap; deep square collar; white rochet; black chimere; his l. hand holds a book, his r. points upwards; brown background; above, to l. a glory inscribed JEHOVAH, towards which proceeding from the bishop are the words TU ME SOLUS; dated AÑO DÑI 1620 AETATIS SUAE 57. Panel, 35½ × 27½ in.

4 JOHN BUCKERIDGE.

ST. JOHN'S COLLEGE. **Thomas Murrey.**

B. 1562 (?); Foundation Fellow of St. John's College, 1578; M.A., 1586; Tutor to William Laud; Canon of Rochester, 1587; D.D., 1597; Chaplain to James I; President of St. John's College, 1605–11; Bishop of Rochester, 1611, of Ely, 1628; d. 1631.

Three-quarters length, standing slightly to r., the head turned three-quarters to l.; grey moustache and square beard; black square cap; gauffered collar; white rochet; black chimere; his r. hand at his side, his l. holds a book; another book and paper on table to l.; in background bookcases to r., curtain to l.; inscribed with the name of the donor, Arthur Buckeridge, and the signature of the painter, T. MURREY PINXT AN° 1697. Canvas, 52½ × 40½.

5 JOHN BUCKERIDGE.

ST. JOHN'S COLLEGE (THE PRESIDENT).

Bust, three-quarters to l.; grey moustache and square beard; black square cap; narrow ruff; white rochet; black chimere; dark grey background; painted in an oval spandrel. Canvas, 29 × 24 in.

Lent by *Painter*

6 WILLIAM HEATHER.

CURATORS OF THE SCHOOLS.

B. 1563 (?); Chorister of Westminster Abbey; Gentleman of the Chapel Royal, 1615; friend and executor of Camden and the channel of his benefaction to the University; D.Mus., 1622; founded the Professorship of Music, 1626; presented the University with instruments and the nucleus of a musical library; d. 1627.

Three-quarters length, standing slightly to r.; grey hair, moustache and peaked beard; black doctor's cap; pleated lace-edged ruff and cuffs; scarlet and white D.Mus. robes and hood over black dress; his r. hand holds a roll of music, his l. rests upon a volume inscribed MUSICA TRANSALPINA, which lies on a table to r.; dark background, curtains at either side. Canvas, 50½ × 38 in.

7 SIR EUBULE THELWALL.

JESUS COLLEGE (THE PRINCIPAL).

B. 1562; educated at Trinity College, Cambridge; B.A., 1576; incorporated at Oxford, 1579; M.A., 1580; Master in Chancery, 1617; Principal of Jesus College, 1621; obtained a new charter for the College; during his Principalship, the chapel, library and lodgings were built or completed; M.P. for Denbighshire, 1624, 1626, 1628; d. 1630.

Three-quarters length, seated three-quarters to r.; fair hair, moustache and tuft on chin; black broad-brimmed hat; lace-edged ruff and cuffs; black dress; his l. hand rests on the arm of his chair, his r. holds a scroll inscribed YE PLAN OF THE CHAPELL IN JESUS COLL. OXFORD BUILT BY SIR EUBULE THELWALL; table covered with Turkey carpet to l.; dark background. Canvas, 49½ × 39½ in.

Copy by William Parry, A.R.A. (1742-91), of a picture at Bathafarn Park, Denbighshire.

8 WILLIAM POPE, EARL OF DOWNE.

TRINITY COLLEGE. **Marcus Gheeraerts the younger.**

B. 1573; of Wroxton Abbey, near Banbury; Knight of the Bath, 1603; Baronet, 1611; created Baron Belturbet and Earl of Downe, 1628; d. 1631.

Lent by *Painter*

Bust, three-quarters to r.; brown hair, moustache and peaked beard; lace-edged falling ruff; black dress; red ribbon of the Order of the Bath round neck; dark background. Panel, $24\frac{1}{2} \times 18\frac{1}{2}$ in.

Inscribed on the back with the name, titles and age, 52, of the subject, the date 1624 and the signature of the painter MARCUS GHERAE[DUS] BRUGIENSIS FECIT.

Given to the College by Henry Kett, d. 1825.

9 THOMAS ALLEN.

TRINITY COLLEGE (THE PRESIDENT).

B. 1542 (?); Scholar of Trinity College, 1561; Fellow, 1564; M.A., 1567; migrated to Gloucester Hall, 'where he lived a close student for many years, the very soul and sun of all the mathematicians of his time' [W.]; d. 1632.

Bust, three-quarters to r.; white beard and moustache; pleated ruff; black dress; dark background; inscribed AETATIS SUAE 87. 1633. Canvas, $22\frac{1}{4} \times 17\frac{1}{2}$ in.

Given to the College by the subject.

10 FRANCIS GODWIN.

BALLIOL COLLEGE (THE MASTER).

B. 1562; son of Bishop Thomas Godwin; Student of Christ Church, 1578; B.A., 1581; M.A., 1584; D.D., 1596; Canon of Wells; Sub-Dean of Exeter; Bishop of Llandaff, 1601, of Hereford, 1617; held other benefices; published a Catalogue of Bishops and other works; d. 1633.

Three-quarters length, standing slightly to l.; fair moustache and square beard; black skull-cap; pleated ruff; white rochet: black chimere; his l. hand holds a book at his side, his r. rests upon a table; dark background; shield of arms above to l., emblem with motto SED DEFICIT ALTER to r.; inscribed ET. A° 51 1613. Panel, $38\frac{3}{4} \times 28\frac{3}{4}$ in.

A similar picture is in the possession of Christ Church.

11 A MEMBER OF THE GODWIN FAMILY.

BALLIOL COLLEGE (THE MASTER).

Three-quarters length, standing slightly to l.; grey moustache

LANCELOT ANDREWES

No. 1

WILLIAM POPE, EARL OF DOWNE

No. 8

SIR HENRY WOTTON

No. 18

JOHN BANCROFT

No. 22

UNIVERSITY OF CALIFORNIA

Lent by *Painter*

and beard; black skull-cap; pleated ruff; black and scarlet gown and hood; his r. hand holds a pen, his l. a book; brown background, with shield of arms:—or, two lions passant sa. on a canton sa. three bezants (Godwin) impaling quarterly: (1) sa. two pairs of hands clasped in fess ppr., (2) arg. a fess or, (3) sa. three stirrups two and one or, (4) gu. a chevron erm. between three leopards' heads, (5) quarterly or. and gu., (6) as (1); inscribed WIN GOD WIN ALL. PURE FOY MA JOYE. AET. SUAE 60. 1634. Panel, 38¼ × 29 in.

12 DUDLEY CARLETON, VISCOUNT DORCHESTER.

GOVERNING BODY OF CHRIST CHURCH.

B. 1573; educated at Christ Church; B.A., 1595; knighted, 1610; Ambassador to Venice, 1610–15, to the Hague, 1616; raised to the peerage as Lord Carleton of Imbercourt, 1626; created Viscount Dorchester, 1628; Chief Secretary of State, 1629; 'understood all that related to foreign employment, but was unacquainted with his own country, and the nature of the people' [Clarendon]; d. 1632.

Whole length, standing slightly to r. upon a Turkey carpet; brown hair, moustache and peaked beard; lace-edged falling ruff; black dress slashed with white; tawny red stockings; his l. hand on his hip, his r. holds a letter inscribed with his name and titles; broad-brimmed hat on table to l.; architectural background, landscape through opening to r. Canvas, 87 × 52½ in.

A bust portrait resembling the head in this picture is in the National Portrait Gallery, where it is attributed to Miereveldt.

13 RICHARD NAPIER.

VISITORS OF THE ASHMOLEAN MUSEUM.

B. 1559; educated at Exeter College, 1577; Rector of Great Linford, Bucks, 1590; 'well skilled in astrology and mathematics'; licensed to practise medicine, 1604; 'when a patient came to him he presently went to his closet to pray, and after, told to admiration the recovery or death of the patient' [W.]; 'his knees were horny with frequent praying' [A.]; d. 1634.

Lent by *Painter*

Half length, slightly to r.; grey hair, moustache and peaked beard; white cap embroidered with gold; pleated ruff; black dress; both hands before him, his r. holding a book; dark background. Canvas, 30 × 25¼ in.

Bequeathed to the University by Elias Ashmole, 1692.

14 THOMAS PARR.

Visitors of the Ashmolean Museum.

B. 1483 (?); small tenant of Alberbury, Shropshire, whose lease was renewed 1522, 1564, 1585; m. first Jane Taylor, 1563, second Jane Hood, 1605; brought to London and presented to the King, 1635; d. 1635, buried in Westminster Abbey.

Three-quarters length, standing three-quarters to l.; white hair, moustache and beard; falling collar; brown jacket and breeches; knotted girdle round waist; his r. hand holds a staff, his l. grasps his girdle; landscape background with overhanging rock to r.; inscribed AETIS SUE 152. Canvas, 41 × 31½ in.

Formed part, in 1656, of the Tradescantian Museum made over to the University by Elias Ashmole, 1683.

A similar picture is in the National Portrait Gallery, where it is attributed to the school of Paul Van Somer.

15 RICHARD ASTLEY.

All Souls College (The Warden).

B.A., Lincoln College, 1593; M.A., All Souls College, 1596; Fellow, 1615; Warden, 1618; D.D., 1619; Chaplain to Archbishop Abbot; d. 1635.

Bust three-quarters to r.; grey hair, moustache and peaked beard; black skull-cap; pleated ruff; black dress; his r. hand holds a book before him; dark background; inscribed to l. with name of subject, to r. DEI IMAGO LUCEAT IN PROTOTYPO MEO; painted in an oval spandrel. Canvas, 29½ × 24½ in.

Bequeathed to the College by George Clarke, 1736.

Lent by *Painter*

16 JOHN TRADESCANT THE ELDER.

VISITORS OF THE ASHMOLEAN MUSEUM.

Probably from the Eastern counties; travelled to Russia by sea, 1618, and wrote the earliest account of Russian plants; joined as gentleman volunteer an expedition against the corsairs of Algiers, and introduced thence the apricot into England, 1620; established a museum and physic garden at Lambeth; the first in England to make any considerable collection of specimens of natural history; the first gardener at the Botanic Garden in Oxford, 1632; d. 1637.

Bust, three-quarters to r., emerging from clouds against cloudy background; grey hair, beard and moustache; black skull-cap; falling collar; black dress. Panel, 6¼ × 5⅛ in.

Formed part of the Tradescantian Museum made over to the University by Elias Ashmole, 1683.

Engraved by W. Hollar, 1656.

17 GEORGE ABBOT.

UNIVERSITY COLLEGE.

B. 1562; Fellow of Balliol, 1583; M.A., 1585; D.D. and Master of University College, 1597; Vice-Chancellor, 1600, 1603, 1605; an eminent puritan, by his orders a number of religious pictures in Oxford were burnt; Bishop of Coventry and Lichfield, 1609, of London, 1610; Archbishop of Canterbury, 1611; Benefactor to Balliol, University, and Pembroke Colleges; d. 1633.

Three-quarters length, standing slightly to r.; grey hair, moustache and beard; black square cap; pleated ruff; white rochet; black chimere; his r. hand rests on a stick, his l. holds one of several books upon a table to r.; in background curtain to l., bookcase to r. Canvas, 43½ × 33½ in.

A similar picture is in the possession of the Earl of Verulam.

18 SIR HENRY WOTTON.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1568; educated at New College, 1584; Queen's College, 1586; B.A., 1588; travelled, 1588-95; employed by Essex

Lent by *Painter*

to collect foreign intelligence; knighted, 1604; Ambassador to Venice and employed on diplomatic missions, 1604–24; M.P. for Appleby, 1614, for Sandwich, 1625; Provost of Eton, 1624; d. 1639.

Half length, standing three-quarters to r.; grey hair, moustache and beard; pleated ruff; black dress and cloak lined with brown fur; his l. hand holds a fold of his cloak, his r. a book resting on a table to l.; dark background; inscribed AETATIS SUAE 52 A° 1620. Canvas, 39 × 32½ in.

Given to the University by Sir Edward Stanley, 1780.

19 RICHARD RANDS.

TRINITY COLLEGE.

B. 1590; Scholar of Trinity College, 1605; Fellow, 1610–23; M.A., 1612; B.D., 1619; Rector of Hartfield, Sussex; Benefactor to Trinity and Hartfield by will; d. 1640.

Bust, three-quarters to l.; brown hair falling to neck; clean shaven face; square bands; black dress; dark background; painted in an ornamental oval spandrel. Canvas, 29 × 24 in.

20 SIR WILLIAM PADDY.

ST. JOHN'S COLLEGE.

B. 1554; educated at St. John's College; B.A., 1573; M.D., Leyden, 1589; Physician to King James I; knighted, 1603; President of the College of Physicians, 1609–11 and 1618; Benefactor to St. John's College; d. 1634.

Three-quarters length, seated three-quarters to l.; brown hair, moustache and beard; pleated ruff; scarlet M.D. habit; his l. hand rests on the arm of his chair, his r. holds an anatomical diagram; architectural background inscribed with the name of the donor William Gibbons (d. 1728). Canvas, 53 × 41 in.

An earlier portrait of the same personage was in last year's exhibition.

Lent by *Painter*

21 JOHN BANCROFT.

GOVERNING BODY OF CHRIST CHURCH.

B. 1574; Student of Christ Church, 1592; M.A., 1599; D.D., 1609, and Prebendary of St. Paul's; Master of University College, 1610; Bishop of Oxford, 1632; built Cuddesdon Palace; d. 1640.

Half length, slightly to l.; grey moustache and square beard; black square cap; pleated ruff; white rochet; black chimere; both hands holding a book before him; dark brown background. Canvas, 29 × 25½ in.

22 JOHN BANCROFT.

UNIVERSITY COLLEGE.

Three-quarters length, standing slightly to r.; grey moustache and square beard; black square cap; narrow pleated ruff; white rochet; black chimere; his r. hand holds a book, his l. rests upon a skull lying upon a table to r.; dark background, view of Cuddesdon Palace through opening to l. Canvas, 41 × 33½ in.

23 ROBERT WRIGHT.

WADHAM COLLEGE.

B. 1560; Scholar of Trinity College, 1574; Fellow, 1581; M.A., 1584; D.D., 1597; Canon and Treasurer of Wells, 1601; first Warden of Wadham College for three months, 1613; Bishop of Bristol, 1622, of Lichfield and Coventry, 1632; a supporter of Laud; sent to the Tower by the House of Commons, 1641; released, 1642; d. 1643.

Half length, three-quarters to l.; grey hair, moustache and square beard; pleated ruff; white rochet; black chimere; his r. hand on his breast, his l. holds a book; grey background, shields of arms at either side; inscribed AETATIS SUAE 72 AN° DNI 1632. Panel, 41 × 33 in.

24 RALPH KETTEL.

TRINITY COLLEGE (THE PRESIDENT).

B. 1563; Scholar of Trinity College, 1579; Fellow, 1583; D.D., 1597; President, 1599; 'he had a very venerable presence and

Lent by *Painter*

was an excellent governor; his fashion was to go up and down the college, and peep in at the keyholes to see whether the boys did mind their books or no. He was irreconcileable to long hair; when he observed the scholars' hair longer than ordinary he would bring a pair of scissors in his muff, and woe be to them that sat on the outside of the table. He scolded best in Latin,' but 'was a person of great charity, and where he observed diligent boys that he guessed had but a slender exhibition would many times put money in at their windows' [A.]; d. 1643.

Bust, slightly to l.; white moustache and beard; black cap; pleated ruff; black and brown dress; dark background. Canvas, 13½ × 10 in.

Traditionally said to have been painted from memory by George Bathurst, d. 1647.

25 WILLIAM NOYE.

Exeter College.

B. 1577; entered Exeter College, 1593; member of Lincoln's Inn, 1594; called to the Bar, 1602; Bencher, 1618; Treasurer, 1632; M.P. for Grampound, Cornwall, 1604–11; Attorney-General, 1631; suggested the expedient of ship-money; d. 1634.

Bust, three-quarters to l.; brown hair, moustache and peaked beard; lace-edged falling ruff; black dress slashed with white; dark background; painted in an oval spandrel. Canvas, 29 × 24½ in. (oval).

26 ROBERT BURTON.

Brasenose College.

B. 1577; educated at Brasenose College; Student of Christ Church, 1599; B.D., 1614; Vicar of St. Thomas's, Oxford, 1616, and of Segrave, Leicestershire, 1630; published the *Anatomy of Melancholy*, 1621, and five editions in his lifetime; 'An exact mathematician, a curious calculator of nativities, a general read scholar; as he was by many accounted a severe student, a devourer of authors, a melancholy and humourous person, so by others who knew him well, a person of great honesty, plaindealing and charity' [W.]; d. 1640.

ROBERT BURTON

No. 26

LUCIUS CARY, VISCOUNT FALKLAND

No. 31

JOHN TOLSON

No. 32

SAMUEL RADCLIFFE

No. 45

UNIV. OF
CALIFORNIA

Lent by *Painter*

Half length, three-quarters to r.; brown moustache and square beard; black cap lined with white; narrow pleated ruff; black dress; both hands rest beside an open book on a cushion before him; dark background; inscribed AETATIS SUAE 62, 1635. Canvas, 29¾ × 25½ in.

27 SIR JOHN SUCKLING.

VISITORS OF THE ASHMOLEAN MUSEUM.

B. 1609; entered Trinity College, Cambridge, 1623; and Gray's Inn, 1627; inherited from his father, 1627; travelled, 1628; knighted, 1630; at court, 'was the greatest gallant of his time, and the greatest gamester' [A.]; a poet and patron of letters; served against the Scots with a troop of horse, 1639; suggested the 'first army plot'; fled to France from the hostility of Parliament; d. perhaps by suicide, 1642.

Bust, three-quarters to l.; fair hair falling to shoulders; youthful face; deep lace-edged collar; plate armour; scarlet sash across breast; grey background; painted in an oval spandrel. Canvas, 28 × 23 in.

Formed part of the collection made over to the University by Elias Ashmole, 1683.

28 BARNABY POTTER.

QUEEN'S COLLEGE (THE PROVOST).

B. 1577; educated at Queen's College; M.A., 1602; Fellow, 1604; D.D., 1615; Provost and Chaplain to Charles, Prince of Wales, 1616; Chief Almoner to King Charles, 1628; Bishop of Carlisle, 1629; showed puritan leanings and was one of the four bishops who, upon the attainder of Strafford, advised Charles on the popular side; d. 1642.

Half length, slightly to r.; brown hair falling to neck, slight moustache and tuft on chin; falling collar; black dress; his r. hand holds a book before him; brown background. Canvas, 29 × 24¼ in.

29 A LADY AND CHILD.

JESUS COLLEGE.

Whole length figures, standing facing the spectator, the lady to l.; she wears a black broad-brimmed hat; pleated ruff;

Lent by *Painter*

black dress; her r. hand holds a letter, her l. rests upon the shoulder of the child; he has fair hair falling to shoulders; and wears deep lace collar and cuffs; green dress trimmed with gold; his r. hand holds carnations, his l. plumed hat; architectural background, landscape through opening to r. Canvas, 84 × 42½ in.

Supposed to represent Jane, wife of John Thelwall, of Bathafarn Park, Denbighshire, and Sir Eubule Thelwall as a child.

30 ROBERT PIERREPONT, EARL OF KINGSTON.

Oriel College.

B. 1584; son of Sir Henry Pierrepont and his wife, Lady Frances Cavendish; entered Oriel College, 1596; M.P. for Nottingham, 1601; created Baron Pierrepont and Viscount Newark, 1627; Earl of Kingston-upon-Hull, 1628; gave £100 to the rebuilding of the great quadrangle of the College, 1628; killed by a chance shot when a prisoner in the hands of the Parliamentarians, 1643.

Bust, three-quarters to r.; grey hair, moustache and beard; lace-edged collar; grey dress trimmed with gold lace; landscape background, sea with ship to r., overhanging rock to l. Canvas, 29 × 24 in.

31 LUCIUS CARY, VISCOUNT FALKLAND.

Curators of the Bodleian Library.

B. 1610 (?); son of the first Viscount Falkland and Elizabeth, d. of Sir Lawrence Tanfield; educated at Trinity College, Dublin; inherited, from Tanfield, estates at Burford and Great Tew, 1629; Viscount Falkland, 1633; Secretary of State, 1642; when at Great Tew made his house a resort of learned and lettered men, especially from Oxford; 'A person of inimitable sweetness and delight in conversation, of so flowing and obliging a humanity and integrity of life' [Clarendon]; sought death fighting on the royalist side at the first battle of Newbury, 1643.

Half length, slightly to r.; fair hair falling to shoulders, slight moustache and tuft on chin; falling collar; black dress;

Lent by *Painter*

his l. hand spread open on his breast; dark background. Canvas, 29½ × 24½ in.

Given to the University by Richard Rawlinson, 1734.

32 JOHN TOLSON.

ORIEL COLLEGE.

B. 1576 (?); entered Oriel College, 1590; Fellow, 1595; M.A., 1599; Proctor, 1607; D.D., 1622; Provost, 1621; under his Provostship the great quadrangle was completed; d. 1644.

Half length, slightly to r.; grey hair, moustache and peaked beard; black skull-cap; pleated ruff; black and scarlet D.D. habit; his l. hand holds a book, his r. rests upon a gold fringed cushion before him; dark background; inscribed AETATIS SUAE 67. 1637. Canvas, 29¼ × 23¾ in.

33 WILLIAM LAWES.

THE CURATORS OF THE SCHOOLS.

Chorister of Chichester Cathedral; gentleman of the Chapel Royal, 1603; 'He hath made above thirty several sorts of music for voices and instruments, neither was there any instrument then in use but he composed to it so aptly as if he had only studied that' [H. Lawes]. 'His loyalty engaged him in the war for his lord and master' [W.]; shot at the siege of Chester, 1645.

Bust, slightly to r.; fair hair falling to shoulders; youthful face; black broad-brimmed hat; deep lace-edged collar; black dress; sleeves slashed, shewing white shirt; warm grey background; painted in an oval spandrel. Canvas, 29¼ × 24¼ in.

Given to the Music School by Philip Hayes, c. 1780.

34 CHRISTOPHER POTTER.

QUEEN'S COLLEGE.

B. 1591; educated at Queen's College; M.A. and Chaplain, 1613; Fellow, 1615; Provost, 1626; supporter and corre-

Lent by *Painter*

spondent of Laud; Dean of Worcester, 1636; 'of a sweet and obliging nature and comely presence' [W.]; d. 1646.

Half length, three-quarters to r.; fair hair, moustache and peaked beard; narrow falling ruff; black dress; both hands before him, his r. holding a book; dark background. Canvas, 37½ × 29 in.

35 WILLIAM LAUD.

KEBLE COLLEGE. Copy from **Sir Anthony Van Dyck.**

B. 1573; Fellow of St. John's College, 1593; M.A., 1598; President, 1611; Bishop of St. David's, 1621; Bishop of London, 1628; Archbishop of Canterbury, 1633; Chancellor of the University, 1630–41; drew up the statutes of the University, 1636; received the King at Oxford, 1636; impeached and sent to the Tower, 1641; tried at Westminster, 1644; beheaded, 1645.

Three-quarters length, standing slightly to l.; grey hair, moustache and tuft on chin; black square cap; narrow pleated ruff; white rochet; black chimere; his r. hand rests on a pedestal, his l. at his side; architectural and curtain background. Canvas, 48 × 38 in.

Contemporary copy of the picture, dated 1633, in the possession of the Archbishop of Canterbury at Lambeth Palace; a similar picture (also considered to be an original), formerly in the Houghton Hall Collection, is in the Imperial Gallery at St. Petersburg.

Given to the College by Earl Beauchamp, 1882; previously in the Hamilton Palace Collection.

36 WILLIAM LAUD.

CURATORS OF THE BODLEIAN LIBRARY. Copy from **Sir Anthony Van Dyck.**

Similar to the last, but inscribed with name and titles of subject and EX DONO NEPOTIS SUI D. JÕHIS ROBINSON EQUITIS ET BARONETTI ET TURRIS REGALIS LONDINEÑIS LOCUM TENENTIS 1674. Canvas, 51 × 39½ in.

Lent by *Painter*

37 WILLIAM LAUD.

St. John's College. Copy from **Sir Anthony Van Dyck.**

Similar to the last, but with landscape in place of curtain to r. and inscription below recording the gift of the picture by Baynbrigg Buckeridg, 1695. Canvas, 56½ × 42½ in.

38 WILLIAM LAUD.

St. John's College (The President). Copy from **Sir Anthony Van Dyck.**

Similar to the last, but inscribed with the name and title of the subject and AETAT SUAE LXIIII MDCXXXVI. Canvas, 49 × 39 in.

39 WILLIAM LAUD.

St. John's College. Copy from **Sir Anthony Van Dyck.**

Similar to the last, but inscribed WILLIAM LAUD, ARCHBP OF CANTERBURY, 1635, ANT^Y VAN DYKE. Canvas, 49 × 39½ in.

40 SIR JOHN ACLAND.

Exeter College.

B. 1591 (?); son of Sir Arthur Acland; educated at Exeter College; gave largely towards the building of the Hall, 1618; founded scholarships about 1630; knighted; created a baronet, 1644; d. 1647.

Bust, three-quarters to l.; grey hair and peaked beard; falling collar; plate armour; dark background. Canvas, 29½ × 24½ in.

41 WILLIAM DRUMMOND OF HAWTHORNDEN.

All Souls College (The Warden).

B. 1585; educated at Edinburgh, Paris, and Bourges; published his first volume of verse, 1613; met Ben Jonson, 1618; became the friend and correspondent of poets; wrote loyal addresses upon royal visits to Scotland, 1617–33; d. 1649.

Lent by *Painter*

Bust, three-quarters to r.; brown hair falling to neck, and slight moustache; lace-edged standing ruff; brown dress; dark background; painted in an oval spandrel. Panel, 22 x 17 in.

42 SAMUEL FELL.

DEAN AND CANONS OF CHRIST CHURCH.

B. 1584; Student of Christ Church, 1601; M.A., 1608; D.D., 1619; Lady Margaret Professor, 1626–37; Dean of Christ Church, 1638; builder of the Hall staircase; Vice-Chancellor, 1645–7; royalist and supporter of Laud, refused to attend before the Parliamentary Commissioners, 1648; was imprisoned and deprived of his offices, 'having suffered much for his loyalty and for preserving the liberties and statutes of the University' [W.]; d. 1649.

Bust, facing the spectator; grey moustache and peaked beard; black square cap; narrow pleated ruff; black dress; grey background; inscribed AETA. 55 ANNO 1639. Canvas, 29 x 24½ in.

43 SAMUEL FELL.

GOVERNING BODY OF CHRIST CHURCH.

Half length, slightly to l.; dark hair; grey moustache and slight beard; narrow pleated ruff; black and scarlet D.D. gown; his l. hand holds a book; dark background; painted in an oval spandrel, inscribed with the name of the subject, and recording the gift of the picture by Browne Willis, d. 1760. Canvas, 29 x 24 in.

44 SAMUEL RADCLIFFE.

BRASENOSE COLLEGE.

B. 1580; educated at Brasenose College, 1597; MA., 1604; D.D., 1615; Principal, 1614–47; gave land to the value of £1850 to build the Chapel; and endowed two scholarships; benefactor also to Steeple Aston; d. 1648.

Bust, three-quarters to r.; fair moustache and peaked beard; black broad-brimmed hat; falling ruff; black dress; dark background; shield of arms to l.; dated 1623. Panel, 28 x 23 in.

Lent by *Painter*

45 SAMUEL RADCLIFFE.

BRASENOSE COLLEGE.

Half length, slightly to r.; brown hair, moustache and peaked beard; square collar; black and scarlet D.D. habit; his l. hand holds a closed book, his r. rests upon a cushion before him; dark background; shield of arms above to l. Canvas, 29 x 25 in.

46 ROBERT PINCKE.

NEW COLLEGE (THE WARDEN).

B. 1573; entered New College, 1594; Fellow, 1596; M.A., 1602; M.B., 1612; Warden, 1617; D.D., 1619; Vice-Chancellor, 1634–6; helped Laud to draw up his statutes; 'a vigilant, faithful, and public spirited governor' [W.]; d. 1647.

Bust, slightly to l.; brown hair, moustache and peaked beard; black skull-cap; pleated ruff; scarlet and black D.D. habit; dark background; painted in an oval spandrel. Canvas, 29¼ x 23¾ in.

47 GEORGE HAKEWILL.

EXETER COLLEGE.

B. 1578; Commoner of St. Alban Hall, 1595; Fellow of Exeter College, 1596–1611; M.A., 1602; D.D., 1611; Chaplain to Charles, Prince of Wales, 1612; opposed the Spanish marriage; built the Chapel of Exeter College, 1623; Rector, 1642; 'his learning was accounted by the generality polite, his philosophy subtle, his divinity profound' [W.]; d. 1649.

Half length, three-quarters to r.; dark hair; brown moustache and beard; pleated ruff; black and scarlet D.D. gown; brown background; shield of arms above to l.; painted in an oval spandrel. Panel, 22½ x 17½ in.

48 JOHN WILLIAMS.

LINCOLN COLLEGE.

B. 1582; educated at St. John's College, Cambridge; Fellow,

Lent by *Painter*

1603; M.A., 1605; held prebends in the Cathedrals of Hereford, Lincoln, and Peterborough; Dean of Salisbury, 1619, of Westminster, 1620; Bishop of Lincoln, 1621; Lord Keeper, 1621–5; fined for subornation of perjury in a Star Chamber case, 1637; Chairman of a Committee to consider innovations in the Church; Archbishop of York, 1642; d. 1650.

Three-quarters length, seated three-quarters to r.; fair hair, moustache and peaked beard; black broad-brimmed hat; pleated ruff; black dress; his l. hand rests on his knee, his r. holds a roll of papers; Chancellor's purse on table to r.; dark brown background. Canvas, 48¾ × 39½ in.

49 JOHN PRIDEAUX.

Exeter College.

B. 1578; servant at Exeter College, 1596; 'did servile offices in the kitchen, yet all the while he minded his book'; B.A., 1599; Fellow, 1601; M.A., 1603; D.D. and Rector, 1612–42; Regius Professor of Divinity, 1615; Vice-Chancellor, 1619; Bishop of Worcester, 1641–6; as Rector of the College he was winning and gentle; but 'he pronounced all those of his diocese that took up arms against the king excommunicate,' and lost his see; a conservative theologian and 'a plentiful fountain of all sorts of learning' [W.]; d. 1650.

Three-quarters length, seated three-quarters to l.; grey moustache and peaked beard; black skull-cap; pleated ruff; black dress; his l. hand rests on the arm of his chair, his r. holds a pen with which he is writing on a desk to l.; dark background with bookcase to l., shield of arms above to r. Canvas, 42 × 35 in.

Copied from a picture at Laycock Abbey, 1832.

50 JOHN TAYLOR.

Curators of the Bodleian Library. **John Taylor.**

B. 1580; served in the Fleet, 1596; afterwards a Thames waterman, and attracted attention by his squibs and verses; appointed to arrange the water-pageant at the wedding of

Lent by *Painter*

Princess Elizabeth, 1613; travelled constantly, abroad and in England, sometimes for wagers; visited the Court of Bohemia, 1620, Oxford, 1625 and 1642; wrote lampoons on the king's enemies; known as 'The Water Poet'; d. 1653.

Bust, facing the spectator, the head turned slightly to l.; grey hair falling to shoulders, moustache and tuft on chin; black skull-cap; falling collar; black dress; dark brown background; signed JOH. TAYLOR PINXIT 1655. Canvas, 29 × 23½ in.

Given to the University by the painter, who was a nephew of the subject.

51 KATHERINE BRIDGES, COUNTESS OF BEDFORD.

CURATORS OF THE UNIVERSITY GALLERIES.

B. 1579(?); second daughter and co-heir of Giles Bridges, Lord Chandos, and Frances, daughter of Edward, Earl of Lincoln; married Francis, Lord Russell of Thornhaugh, who in 1627 succeeded as fourth Earl of Bedford; lived at Chenies, Bucks; d. 1654.

Bust, slightly to r.; black broad-brimmed hat; falling lace-edged ruff; black embroidered dress, the bosom and neck open over white underdress worked with colours; dark background. Canvas, 21 × 16½ in.

52 JOHN GOODRIDGE.

WADHAM COLLEGE.

B. 1581; B.A., Balliol College, 1602; M.A., Gloucester Hall, 1606; First Dean of Wadham College, 1613; Sub-Warden, 1617, and held other college offices; Professor of Rhetoric in Gresham College; Warden of Trinity Hospital, Greenwich; Benefactor to Wadham College; d. 1654.

Bust, three-quarters to l.; dark hair; grey moustache and tuft on chin; falling collar; black dress; dark background inscribed with name of subject to l. Canvas, 23½ × 20½ in.

Lent by *Painter*

53 JOHN SELDEN.

EXETER COLLEGE.

B. 1584; called to the Bar from the Inner Temple, 1612; Bencher, 1633; published his *History of Tithes*, 1617; sat in various Parliaments from 1623, for the University in the Long Parliament; a frequent and weighty speaker and a chief adviser of the popular party; imprisoned with other members, 1629–31; on the Committee on the state of the Kingdom, 1640; in the Assembly of divines at Westminster, 1643; a great scholar and prolific writer; benefactor to the Bodleian Library; d. 1654.

Bust, three-quarters to l.; dark hair falling to shoulders; clean-shaven face; falling collar; black dress; warm grey background. Canvas, $28\frac{1}{2} \times 24$ in.

54 JOHN SELDEN.

VISITORS OF THE ASHMOLEAN MUSEUM.

Bust, three-quarters to l.; brown hair falling to neck; clean-shaven face; falling collar; black dress; dark background. Canvas, $28 \times 23\frac{1}{2}$ in.

Bequeathed to the University by Elias Ashmole, 1692.

A similar picture is in the National Portrait Gallery.

55 JOHN SELDEN.

CURATORS OF THE BODLEIAN LIBRARY.

Three-quarters length, seated three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; falling collar; black dress; white shirt showing at wrists; dark background. Canvas, $40\frac{1}{2} \times 30\frac{1}{2}$ in.

56 WILLIAM HARVEY.

MASTER OF UNIVERSITY COLLEGE.

B. 1578; educated at Caius College, Cambridge, and at Padua; M.A. and M.D., 1602; Fellow of the Royal College of

No. 48 JOHN WILLIAMS

No. 50 JOHN TAYLOR

No. 55 JOHN SELDEN

No. 65 CORNELIUS NEVE

UNIV. OF
CALIFORNIA

Lent by *Painter*

Physicians, 1607; Lumleian Lecturer at St. Bartholomew's Hospital, 1616–56; discovered the circulation of the blood, 1616; in attendance on Charles I at Edgehill; Warden of Merton College, 1645; d. 1657.

Three-quarters length, standing three-quarters to r.; white hair falling to neck, moustache and tuft on chin; falling collar; black dress; his r. hand rests on a stick, his l. holds gloves; dark background; shield of arms above to r. Canvas, 48 x 38½ in.

57 WILLIAM HARVEY.

MERTON COLLEGE (THE WARDEN).

Bust, three-quarters to l.; white hair falling to neck, moustache and peaked beard; falling collar; black dress; dark background. Inscription below recording the gift of the picture by David Pitcairn (d. 1809). Canvas, 29 x 24 in.

58 JAMES USSHER.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1581; educated at Trinity College, Dublin; Fellow, 1599; M.A., 1601; Professor of Theological Controversies, 1607–21; Chancellor of St. Patrick's, 1605; Vice-Chancellor, 1615; drafted articles of religion for the Irish Church, 1615; Bishop of Meath, 1621; Archbishop of Armagh, 1625; Bishop of Carlisle, 1642; frequently in England, at Oxford 1642–5; attended Strafford on the scaffold, a friend of Laud's; d. 1656, and ordered a public funeral in Westminster Abbey by Cromwell.

Half length, seated three-quarters to r.; grey hair, moustache and slight beard; black skull-cap; pleated ruff; black dress; his r. hand holds a pen, his l. rests upon a pile of books which lie with an inkstand and papers on a table before him; greenish grey background; inscribed IACOBUS VSSERIUS EPISC. ARMACHANUS, AETATIS SUAE 64. A. 1644. Canvas, 36 x 30 in.

In the possession of the University before 1695.

Lent by *Painter*

59 ROBERT BLAKE (?).

WADHAM COLLEGE.

B. 1599; educated at Wadham College, 1615–25; M.P. for Bridgwater, 1640 and 1645; joined the Parliamentary army, 1642; defended Taunton, 1644–5; commanded the English fleet against Tromp, and almost continuously at war, 1649–57; member of the Council of State, 1651; won the battle of Santa Cruz, 1657; publicly thanked by Cromwell; died on his homeward voyage, 1657.

Bust, three-quarters to l.; dark hair falling to shoulders; clean-shaven face; white cravat; brown dress; warm grey background. Canvas, 29 × 24 in.

Bought by the College, 1826; previously in the Manor House at Market Bosworth, Leicestershire.

60 JOHN HILTON.

CURATORS OF THE SCHOOLS.

B. 1599 (?); Mus.B. Trinity College, Cambridge, 1626; Organist and parish clerk at St. Margaret's, Westminster, 1628; contributed to collections of catches and other music published 1627 and 1652; d. 1657.

Half length, three-quarters to r.; brown hair falling to neck; fair moustache and tuft on chin; square bands; black dress; his r. hand points to a book inscribed with the words and music of a *miserere*, signed J. H., lying with other books on a table to r.; warm grey background; shield of arms above to r.; inscribed AETATIS 50. SEPT. 30th 1649. Canvas, 29½ × 25½ in.

61 GERARD LANGBAINE.

QUEEN'S COLLEGE (THE PROVOST).

B. 1609; educated at Queen's College; M.A. and Fellow, 1633; Provost and D.D. 1646; Keeper of the Archives, 1644; 'in general esteem for his skill in satisfying doubts, and discretion in the composure of controversies, especially between the University and city' [W.]; d. 1658.

Bust, three-quarters to l.; brown hair; fair moustache and peaked beard; black square cap; falling collar; black dress; brown background. Canvas, 29½ × 24½ in.

Lent by *Painter*

62 GERARD LANGBAINE.

QUEEN'S COLLEGE.

Similar to the last. Canvas, 25 × 18½ in.

63 FRANCIS ROUS.

PEMBROKE COLLEGE.

B. 1579; commoner of Broadgates Hall, 1593; M.P. for Truro, 1625; 'solely devoted to the Puritanical party' [W.]; took the Covenant, 1643; lay assessor in the Westminster Assembly, 1643; Provost of Eton, 1644; Speaker of the House of Commons, 1653; a lord of Parliament, 1657; d. 1659.

Half length, three-quarters to r.; white hair falling to neck, moustache and peaked beard; black broad-brimmed hat; deep square collar; black dress; his r. hand holds a scroll; brown background; painted in an oval spandrel; inscribed with the names of the subject and donor, Peter Creed (matriculated, 1723, aged 15). Canvas, 41 × 29½ in.

The head engraved by W. Faithorne, 1656.

64 NICHOLAS FISKE.

VISITORS OF THE ASHMOLEAN MUSEUM. Attributed to **Cornelius Neve.**

B. 1575; of a Suffolk county family; practised Medicine and Astrology in London; well versed in Mathematics, Astrology, and Astronomy; 'the ablest for instruction in those mysteries in our time; left a good name though not a good estate behind him' [Gadbury];

> 'And nigh an antient obelisk
> Was rais'd by him, found out by Fisk,
> On which was written not in words,
> But hieroglyphick Mute of birds,
> Many rare pithy Saws concerning
> The worth of Astrologick learning.' [*Hudibras.*]

friend of Lilly, Booker, and Ashmole; published an Astrological Discourse by Heydon, 1650; d. 1659.

Half length, three-quarters to r.; white hair, moustache and peaked beard; black skull-cap; falling collar; black dress; his r. hand, wearing a grey glove, holds a book; warm grey background, with shield of arms above to l.;

Lent by *Painter*

inscribed AETATIS SUAE 76, ANNO 1651 CBN FECIT. Canvas, 29 x 24½ in.

In the Ashmolean Museum before 1836; probably formed part of Elias Ashmole's collection.

65 CORNELIUS NEVE.

VISITORS OF THE ASHMOLEAN MUSEUM.

Probably the portrait, painted by himself, of a Flemish artist, pictures signed by whom are in the National Portrait Gallery (dated 1627), at Knole (dated 1637), and at Petworth (a group of himself and his family); he painted in 1664 a portrait of Elias Ashmole, now lost.

Half length, three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; black cap with peak turned up in front; white cravat knotted round neck; black dress; his r. hand held before him; warm grey background; inscribed MR. LE NEVE A FAMOUS PAINTER; painted in an oval spandrel. Canvas, 26½ x 22½ in.

Formed part of the collection made over to the University by Elias Ashmole, 1683.

66 ZACHARY BOGAN.

CITY OF OXFORD. **Shorter.**

B. 1625; scholar of Corpus Christi College, 1641; B.A., 1646; Fellow, 1647; left Oxford when the city was garrisoned for the king, but returned after the surrender; became a 'retired and religious student, much noted in the university for his admirable skill in the tongues'; he left £500 to the city, 'The university expecting then nothing but ruin and dissolution' [W.]; d. 1659.

Half length, standing, three-quarters to l.; black hair falling to shoulders; clean-shaven face; black skull-cap; square bands; black dress; his l. hand holds a small book; dark background. Canvas, 33 x 24 in.

On the frame is an inscription recording his benefaction to the City, 1659.

Payments to 'Mr. Shorter for drawing Mr. Bogan's picture £3 10s. 0d.,' and for making a copy of it, £2 10s. 0d., occur in the accounts of the City for 1660.

Lent by *Painter*

67 WILLIAM SMYTH.

WADHAM COLLEGE.

B. 1582; educated at Exeter College; M.A., 1606; D.D., 1619; Warden of Wadham College, 1617–35; Vice-Chancellor, 1630–1; Rector of Tredington and Prebendary of Worcester; d. 1658.

Half length, three-quarters to r.; grey hair, moustache and peaked beard; pleated ruff; black and scarlet D.D. habit; his r. hand holds a small book before him; dark background; inscribed with the name of the subject and AETATIS SUAE 51 ANO DONI 1635; painted in an oval spandrel. Canvas, 29½ × 24 in.

68 ALEXANDER WIGHTWICK.

PEMBROKE COLLEGE (THE MASTER).

B. 1587; son of Francis Wightwick, to whom a grant of arms was made, 1612; nephew of one of the Founders of Pembroke College; matriculated at Oriel College, 1604; student of the Inner Temple; compounded for Knighthood; d. 1658.

Half length, three-quarters to r.; grey hair falling to neck, moustache and peaked beard; black skull-cap; falling collar; black dress; his r. hand holds a scroll inscribed AE^tis SUAE 66 A^no 1652; brown background, shield of arms above to r. Canvas, 29 × 24 in.

69 ROBERT WALKER.

CURATORS OF THE UNIVERSITY GALLERIES. **Robert Walker.**

The painter of the best known portraits of Cromwell and his generals; and perhaps of Cromwell's father, Robert, who died 1617; painted, 1648, the portrait of John Evelyn, who described him as 'that excellent painter'; d. 1658 (?).

Half length, to r., the head turned three-quarters towards the spectator; brown hair falling to shoulders, slight moustache and tuft on chin; falling collar; black dress; shirt showing at wrist; his r. hand points to a statuette of Mercury, seen to r.; warm grey background; signed R. WALKER PICTOR ET PINXIT. Canvas, 29 × 24 in.

In the Bodleian Gallery before 1695.

Lent by *Painter*

70 JOHN LOWIN.

VISITORS OF THE ASHMOLEAN MUSEUM.

B. 1576; joined the king's company of Players, 1603; part owner of Blackfriars theatre, 1608; manager, 1623; mentioned in the list of actors in the first folio of Shakespeare, 1623, and Beaumont and Fletcher, 1647; played Henry VIII, Falstaff, and perhaps Hamlet; d. 1659.

Half length, slightly to r.; grey hair falling to neck, moustache and tuft on chin; deep square collar; black dress; his r. hand held before him; grey background; inscribed AETAT 64, A° 1640. Canvas, 29 × 25 in.

Bequeathed to the University by Elias Ashmole, 1692.

71 KING CHARLES I.

VISITORS OF THE ASHMOLEAN MUSEUM. Copy from **Sir Anthony Van Dyck.**

B. November 19, 1600, at Dunfermline; second son of King James I and Anne of Denmark; created Prince of Wales, 1616; succeeded to the throne and m. Henrietta Maria of France, 1625; paid a formal visit to Oxford, 1636; occupied Oxford, 1642–6; beheaded at Whitehall, January 30, 1649.

Bust in profile to r.; dark hair falling to shoulders, fair moustache and tuft on chin; deep lace collar; black dress; blue ribbon with George of the Order of the Garter round neck; his l. hand touches the ribbon; grey background. Canvas, 29 × 25 in.

Nearly contemporary copy of the head on the left in the picture of the King in three positions, painted about 1637, in the Royal Collection at Windsor Castle.

Either given or bequeathed to the University by Elias Ashmole; d. 1692.

72 KING CHARLES I.

ST. JOHN'S COLLEGE (THE PRESIDENT).

Bust, three-quarters to r.; brown hair falling to shoulders; fair moustache and peaked beard; deep lace-edged collar; pink dress trimmed with silver and slashed with white; ribbon of the Order of the Garter across breast, with George at right side; dark background. Canvas, 29 × 24 in. (oval).

No. 64 NICHOLAS FISKE

No. 67 WILLIAM SMYTH

No. 69 ROBERT WALKER

No. 70 JOHN LOWIN

UNIV OF
CALIFORNIA

Lent by *Painter*

Possibly adapted from the picture of the King taking a wreath from Queen Henrietta Maria, painted by Van Dyck about 1634, in the possession of the Duke of Grafton.

73 KING CHARLES I.

VISITORS OF THE ASHMOLEAN MUSEUM. Copy from **Sir Peter Lely.**

Bust, three-quarters to r.; brown hair falling to shoulders, moustache and tuft on chin; lace-edged collar; black dress; ribbon of the Order of the Garter across breast, with star at l. side; warm grey background; painted in an oval spandrel. Canvas, 29 × 24½ in.

Copy from the group of the King and the Duke of York, painted about 1647, in the possession of the Duke of Northumberland.

Either given or bequeathed to the University by Elias Ashmole; d. 1692.

74 KING CHARLES I.

ST. JOHN'S COLLEGE (THE PRESIDENT). Copy from **Sir Anthony Van Dyck.**

Three-quarters length, standing slightly to r. behind a table; fair hair falling to shoulders, moustache and peaked beard; white falling collar; plate armour; chain with George of the Order of the Garter round neck; his r. hand holds a baton, his l. rests upon his helmet, which stands beside the crown on the table before him; dark architectural background. Canvas, 47 × 37 in.

Contemporary copy of a picture, the best-known examples of which are in the possession of the Duke of Norfolk and the Earl of Pembroke.

75 KING CHARLES I.

QUEEN'S COLLEGE.

Half length, standing three-quarters to r.; brown hair, moustache and peaked beard; deep lace-edged collar; buff dress trimmed

Lent by *Painter*

with silver and slashed with white; ribbon of the Order of the Garter across breast with George at his right side; his r. hand on his hip, his l. rests on the hilt of his sword; dark architectural and curtain background. Canvas, 41 × 31½ in.

Given to the College by Joseph Smith, Provost, d. 1756.

76 KING CHARLES I.

JESUS COLLEGE. **Sir Anthony Van Dyck.**

Whole length, standing slightly to r.; dark hair falling to shoulders; fair moustache and peaked beard; deep lace-edged collar; Royal robes of dark blue velvet lined with ermine; his r. hand on his hip, his l. wrist rests on the hilt of his sword; architectural and curtain background; to r. landscape through opening, upon the ledge of which are the crown and orb; inscribed C. R. 1636. Canvas, 95 × 58 in.

Bequeathed to the College by Sir Leoline Jenkins, 1685.

A similar picture is in the Royal Collection at Windsor Castle.

77 KING CHARLES I.

ALL SOULS COLLEGE (THE WARDEN). **Edward Bower.**

Three-quarters length, seated slightly to r. in a red velvet arm-chair, the head facing the spectator; brown hair falling to shoulders, moustache and peaked beard; black broad-brimmed hat; lace-edged collar and cuffs; black dress; blue ribbon with George of the Order of the Garter round neck; his l. hand at his side, his r., holding a paper, rests on the arm of his chair; dark architectural background. Canvas, 54 × 42 in.

Inscribed on the back 'King Charles the first as he satt at his Tryall in Westminster Hall, 1648. an originall. G.C.'

Bequeathed to the College by George Clarke, 1736.

A very similar picture in the possession of the Duke of Rutland is signed *Edw. Bower, att Temple Bar, fecit 1648.* Others unsigned are in the possession of the Duke of Beaufort and the University of St. Andrews.

No. 77 KING CHARLES I

SIR JOHN STRANGWAYES

No. 80

Lent by *Painter*

78 OLIVER CROMWELL

EARL SPENCER, K.G. **Robert Walker.**

B. 1599; educated at Sidney Sussex College, Cambridge; M.P. for Cambridge, 1640; President of the Council of State, 1649; Chancellor of the University, 1650–1; Protector, 1653; d. 1658.

Three-quarters length, standing three-quarters to r.; brown hair falling to neck, moustache and tuft on chin; falling collar; plate armour; his r. hand holds a baton, his l. rests on the hilt of his sword; a white sash is being tied round his hips by a page, dressed in scarlet, who stands behind him; landscape background, with trunks of trees to l., battle scene, with sea and ships in distance, to r. Canvas, 49 × 42 in.

A similar picture is in the National Portrait Gallery.

79 BRIAN DUPPA.

GOVERNING BODY OF CHRIST CHURCH.

B. 1588; Student of Christ Church, 1605; Fellow of All Souls, 1612; M.A., 1614; D.D., 1625; Dean of Christ Church, 1629; restored the Cathedral; Vice-Chancellor, 1632; Tutor to Charles II when Prince of Wales; Bishop of Chichester, 1638, of Salisbury, 1641, of Winchester, 1660; d. 1662.

Three-quarters length, seated slightly to l., the head facing the spectator; white hair falling to shoulders, moustache and peaked beard; black cap; square collar; white rochet; black chimere; blue velvet mantle of Prelate of the Order of the Garter; his r. hand points towards the r., his l. holds a handkerchief; architectural and curtain background. Canvas, 50 × 41 in.

80 SIR JOHN STRANGWAYES.

WADHAM COLLEGE.

B. 1584; of Melbury, Dorset; co-heir of the founder; donor of the glass in the east window of Wadham College Chapel, 1622; opposed the court party, 1626; but throughout the Civil War an ardent royalist; prisoner in Sherborne Castle, and his property sequestrated, 1645; himself, with his son and

Lent by *Painter*

grandson, all members of the Convention Parliament, 1660; d. 1666.

Whole length, seated slightly to r. in a red arm-chair, the head turned slightly to l.; white hair, moustache and tuft on chin; black broad-brimmed hat; square collar; brown gown lined with fur over black dress; his r. hand holds a paper, his l. rests on the arm of his chair; dark curtain background; above to r. a paper with a shield of arms; inscribed AETATIS SUAE 78 ANŌ DÑI 1663. Canvas, 77 x 50 in.

81 HENRY HAMMOND.

MAGDALEN COLLEGE.

B. 1605; Demy of Magdalen College, 1619; M.A. and Fellow, 1625; D.D., 1639; Archdeacon of Chichester, 1643; Canon of Christ Church, and Public Orator, 1645; Chaplain to King Charles I, and in close attendance upon him until removed by the Parliament; a voluminous writer; 'his face carried dignity and attraction in it, and was scarce ever clouded with a frown or so much as darkened by reservedness' [Gadbury]; d. 1660.

Three-quarters length, standing three-quarters to l.; fair hair falling to neck, and slight moustache; black square cap; deep square collar; black and scarlet D.D. robes; his r. hand holds a book; his l. elbow rests upon other books on a table to r.; dark background; inscribed below with two lines of Latin verse. Canvas, 65 x 34 in.

82 OLIVER DE CRATS.

VISITORS OF THE ASHMOLEAN MUSEUM.

Probably the portrait, painted by himself, of a member of the Flemish family, whose name is generally spelt de Critz, which produced several painters working in England between 1585 and 1723; Robert Walker (see No. 69) pronounced one of them to be the best painter in London; two members of this family named John, and a third, Emmanuel, held in succession the office of Serjeant Painter to James I and Charles I; the signature of one Tho. de Critz is appended to a document relating to Hester Tradescant and Elias Ashmole, 1676.

OLIVER DE CRATS

No. 82

JOHN TRADESCANT THE YOUNGER AND HIS FRIEND ZYTHEPSA OF LAMBETH

No. 83

Lent by *Painter*

Half length to l., the head turned three-quarters towards the spectator; dark hair falling to shoulders; clean-shaven face; falling collar; grey cloak lined with another shade of grey; his r. hand holds a paper; grey background; inscribed Sr OLIVER DE CRATS A FAMOUS PAINTER. Canvas, 26½ × 20½ in.

Formed part of the collection made over to the University by Elias Ashmole, 1683.

83 JOHN TRADESCANT THE YOUNGER AND HIS FRIEND ZYTHEPSA OF LAMBETH.

VISITORS OF THE ASHMOLEAN MUSEUM.

B. 1608, at Meopham, Kent; made additions to his father's (see No. 16) museum; brought shells and plants from Virginia, 1637; published a catalogue of his collection, 1656; settled his collection, by deed of gift, upon Elias Ashmole, 1659; subsequently devised it to his wife by will, 1661 (see No. 140); d. 1662.

Two half-length figures standing; Tradescant three-quarters to r., Zythepsa facing him, to r. of a table upon which is a large heap of shells; Tradescant has dark hair, moustache and beard; wears deep square collar and grey cloak; his l. hand holds a wand, his r. grasps the l. hand of his friend, who has white hair, moustache and beard, and wears red dress and white square collar; dark architectural background, sunset sky through opening in centre; inscribed with names of subjects. Canvas, 42 × 52 in.

Formed part of the Tradescantian Museum, made over to the University by Elias Ashmole, 1683.

84 JOHN TRADESCANT THE YOUNGER.

VISITORS OF THE ASHMOLEAN MUSEUM. Attributed to **William Dobson.**

Three-quarters length, standing slightly to r.; dark hair, moustache and beard; large black cap; black fur-lined coat over white shirt open at bosom; his r. hand holds a fold of his coat, his l. rests on the handle of a spade; landscape background; inscribed Sr JOHN TRADESCANT JUN^r IN HIS GARDEN. Canvas, 42 × 34 in.

Lent by *Painter*

Formed part of the Tradescantian Museum, made over to the University by Elias Ashmole, 1683.

85 JOHN NIXON.

City of Oxford. Attributed to **John Taylor.**

B. 1588; a mercer in the parish of St. Mary the Virgin; Bailiff of the City, 1627; Mayor, 1646 and 1654; M.P. for the City, 1646; founded a free school for citizens' sons, 1658; d. 1662; 'he had a smooth, flattering tongue, and was hard in his dealings [W.].

Half length, standing slightly to l.; white hair, moustache and tuft on chin; black broad-brimmed hat; deep square collar; scarlet gown lined with fur over black dress; both hands before him, his l. holding gloves; curtain and architectural background; inscribed AETATIS SUAE 70mo FEB 20mo A^{o} DOM. 1658. Canvas, 44 × 34½ in.

An entry recording that it was agreed that the portraits of Alderman Nixon and his wife (see No. 101) be fairly drawn at the expense of the City, occurs in the minutes of the City Council, May 13, 1659.

86 GEORGE HUDSON.

Curators of the Schools.

A Violinist and Composer; 'excellent at the Lyra Viol, hath improved it by his excellent inventions' [W.]; his name appears in collections of music, 1655, 6; appointed Musician in Ordinary for Composition to the King at a salary of £200 a year, 1660; one of the violins of Charles II's band, with the duty of giving instruction, 1661; d. 1661 (?).

Bust, three-quarters to r.; flaxen periwig falling over shoulders, slight moustache and tuft on chin; black skull-cap; square bands; black dress; brown background; painted in an ornamental oval spandrel. Canvas, 29 × 23¾ in.

87 HENRY LAWES.

Curators of the Schools.

B. 1596; gentleman of the Chapel Royal, 1626; Clerk of the Cheque; member of the King's band; wrote the music to

JOHN NIXON

No. 85

UNIV. OF CALIFORNI

JOAN NIXON

No. 101

CUTTER
BINDERY

Lent by *Painter*

Comus, 1634, and published, besides other works, *Ayres and Dialogues*, 1652; a famous lutenist; d. 1662.

Bust, slightly to r.; brown hair falling to shoulders, slight moustache and tuft on chin; falling collar; black satin drapery round shoulders; dark background; above to r. a paper inscribed with the words and music of a canon signed HENRICUS LAWES REGIAE MAJESTATI AB UTRAQ̃ MUSICÃ. Canvas, 29½ × 24½ in.

Given to the Music School by the subject.

88 WILLIAM GREGORY.

CURATORS OF THE SCHOOLS.

Performer on the violin and wind instruments; musician to Charles I, 1626, and Charles II, 1661; composer of sacred and secular music published 1655, and in collections after his death; d. 1663.

Half length, three-quarters to r.; grey hair falling to shoulders, slight moustache and tuft on chin; lace cravat; black dress; his r. hand spread open on his breast; dark background. Canvas, 29 × 24½ in.

89 WILLIAM JUXON.

ST. JOHN'S COLLEGE.

B. 1582; educated at St. John's College; D.C.L., 1622; President, 1621–33; Vice-Chancellor, Dean of Worcester, 1627; Bishop of London, 1633; Lord High Treasurer, 1636–41; attended King Charles on the scaffold; deprived of his see, 1649; Archbishop of Canterbury, 1660; 'the delight of the English nation, whose reverence was the only thing all factions agreed in' [Lloyd]; d, 1663.

Three-quarters length, seated three-quarters to r. in an armchair; grey moustache and peaked beard; black square cap; falling collar; white rochet; black chimere; his l. hand rests on a book lying on a table to r., his r. upon the arm of his chair; architectural and curtain background; below is an inscription commemorating the gift of the picture by William Rollinson (matriculated in 1694–5, aged 15). Canvas, 57 × 43 in.

Lent by *Painter*

90 FRANCIS MANSELL (?).

JESUS COLLEGE (THE PRINCIPAL).

B. 1579; educated at Jesus College; M.A., 1611; D.D., 1624; Fellow of All Souls, 1613; Principal of Jesus College, 1620, 1630–47, 1660–1; Prebendary of St. Davids, and Treasurer of Llandaff, 1630; ended his life in retirement at Oxford; Benefactor to Jesus College; d. 1665.

Half length, three-quarters to r.; grey hair, moustache and tuft on chin; black skull-cap; deep pleated ruff; white rochet; black chimere; his r. hand holds a book with blue strings; warm grey background; inscribed DOCTIOR AN SANCTIOR . AETATIS 60. 1641. Canvas, $28\frac{1}{2} \times 23\frac{1}{2}$ in.

91 NICHOLAS LANIER.

CURATORS OF THE SCHOOLS. **Nicholas Lanier.**

B. 1588 in London; son of John Lanier, musician to Queen Elizabeth; employed as musician in the household of Henry, Prince of Wales, 1604–12; wrote music to various masques, 1613, 1617; is said to have introduced the recitative, 1617; master of the king's music, 1625; travelled to collect pictures, 1625–8; keeper of the king's miniatures; himself a painter; first Marshall of the Cominalty of the Art and Science of Music in Westminster, 1636; lived abroad during the Commonwealth; reinstated in his posts at the Restoration; d. 1666.

Half length, three-quarters to r.; reddish brown hair falling to neck, moustache and tuft on chin; grey hat with blue ribbon; falling collar; grey dress; his l. hand holds a palette upon which he is mixing colour with a brush held in his r. hand; to l. is a table, upon which lies a skull, and a paper, inscribed with the words and music of a canon signed MADE AND PAYNTED BY NICH. LANIER; landscape background with overhanging rock to l. Canvas, 26×23 in.

Given to the Music School by the subject.

92 JAMES SHIRLEY.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1596; educated at St. John's College, Oxford, and St. Catherine's Hall, Cambridge; began to publish poems, 1618; wrote

HENRY LAWES

No. 87

NICHOLAS LANIER

No. 91

ACCEPTED FREWEN

No. 95

CHRISTOPHER SIMPSON

No. 99

Lent by *Painter*

successful plays, 1626–42; in Ireland 1636; again in London 1640; when playhouses were suppressed, 1642, became a schoolmaster, and published school books as well as plays and other literary work; d. in consequence of misery due to the great fire, 1666.

Three-quarters length, seated slightly to r. in an arm-chair; black hair falling to neck, slight moustache and tuft on chin; black skull-cap; falling collar; black dress lined with brown fur; his r. hand supports his face, his l. rests on the arm of his chair; blue curtain background, shield of arms above to r., bay wreath hanging on wall to l. Canvas, 37 x 31½ in.

In the possession of the University before 1695.

93 JOHN WALL.

City of Oxford. **John Taylor.**

B. 1588; educated at Christ Church; M.A., 1611; D.D., 1623; Vicar of St. Aldate's, 1617; Canon of Christ Church, 1632, of Salisbury, 1644; 'a severe student, spent his time in celibacy and books' [W.]. Gave £1,040 to the city, 1664, when his picture was painted, and left an equal sum by will; d. 1666.

Three-quarters length, standing slightly to l.; grey hair, moustache and tuft on chin; black square cap; deep square collar; black and scarlet D.D. gown over black dress; both hands before him, his r. holding a small book, his l. a pair of fringed gloves; landscape background with overhanging rock to r., view of Oxford to l.; inscribed THE LORD MAKE SALVATION THY WALLS AND PRAISE THY GATES . IN THE TYME OF JOHN HARRIS ESQ. MAIOR AN° DO. 1664. Canvas, 44 x 34½ in.

Payments of £8 10*s.* 0*d.* 'to Mr. Taylor for drawing' this picture, and £3 1*s.* 4*d.* to Thurston and John Woodfeild 'for the skreen and the frame', occur in the City accounts for 1664.

94 JEREMY TAYLOR.

All Souls College.

B. 1613; educated at Caius College, Cambridge; Fellow, 1633; M.A., 1634; Chaplain to Laud and Charles I; Fellow of All

Lent by *Painter*

Souls, 1635; preached in London and Oxford; during the civil war lived in retirement in Wales; wrote and published *Holy Living*, 1650, *Holy Dying*, 1651; Bishop of Down and Connor, 1661; d. 1667.

Half length, seated three-quarters to r. in an arm-chair; slight moustache and tuft on chin; black cap; square collar; black dress; his r. hand holds a pen, his l. rests upon a book which lies beside an inkstand on a table to r.; dark background. Canvas, 41½ x 35½ in.

Given to the College by Mrs. Wray.

95 ACCEPTED FREWEN.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1588; educated at Magdalen College, demy 1603; M.A. and Fellow, 1612; D.D. and President, 1626; Chaplain to Charles I, 1625; Bishop of Lichfield, 1643; mainly instrumental in ceding the University plate to the King; Archbishop of York, 1660; d. 1664.

Three-quarters length, seated three-quarters to r. in an arm-chair; white hair, moustache and tuft on chin; square bands; white rochet; black chimere; his l. hand holds an open book before him, his r. rests upon the arm of his chair; dark background. Canvas, 49 x 39½ in.

96 JOHN WARNER.

MAGDALEN COLLEGE (THE PRESIDENT). **John Taylor.**

B. 1581; demy of Magdalen College, 1599; Fellow, 1604; M.A., 1605; D.D. and Canon of Canterbury, 1616; Dean of Lichfield, 1633; Bishop of Rochester, 1637; joined in the bishops' declaration to maintain the Church and State, 1641; was impeached and imprisoned; took a foremost part in defence of the episcopal position, 1641–2; his property sequestrated, 1643–9; resumed the government of his see, 1660; d. 1666.

Three-quarters length, standing facing the spectator; clean-shaven face; black square cap; pleated ruff; white rochet;

No. 93 JOHN WALL

No. 94 JEREMY TAYLOR

UNIV. OF CALIFORNIA

Lent by *Painter*

black chimere and scarf; his r. hand holds a small book before him, his left a fold of his scarf; warm grey background; above is a Latin inscription recording his benefaction to the College library. Canvas, 47 × 37 in.

A payment to Taylor for this picture occurs in the College accounts for 1670.

97 WILLIAM LEWIS.

Oriel College (The Provost).

B. 1592; educated at Hart Hall; Fellow of Oriel College, 1608; M.A., 1612; Provost, 1618–21; collected funds for new buildings; chaplain to Lord Bacon and Charles I, 1628; Canon of Winchester and Master of the Hospital of St. Cross; ejected as a royalist, 1648; reinstated, 1660; d. 1667.

Half length, three-quarters to r.; grey hair, moustache and peaked beard; black skull-cap; falling square collar; black dress; his r. hand holds a small book; dark background; painted in an oval spandrel. Canvas, 28¾ × 23¾ in.

98 PAUL HOOD.

Lincoln College.

B. 1586 (?); educated at Balliol College; M.A., 1609; Fellow of Lincoln College before 1610; Rector, 1620; D.D., 1623; 'an old Puritan, but one that had run with the times' [W.], was appointed one of the commissioners for the visitation of the University, 1660, and Vice-Chancellor, being the only head of a college whose tenure dated back to the visitation of 1648; d. 1668.

Bust, three-quarters to r.; white hair falling to neck, slight moustache and tuft on chin; black skull-cap; square bands; black dress; dark background. Canvas, 29 × 24 in.

99 CHRISTOPHER SIMPSON.

Curators of the Schools. J. Carwarden.

B. 1605 (?); a violist, composer of instrumental music and writer on musical theory; took up arms in the royal cause;

Lent by *Painter*

travelled with the son of a patron to Rome, 1661; published the *Division Viol*, 1659, and other works; d. 1669.

Bust, three-quarters to r.; dark hair falling to neck, moustache and tuft on chin; square bands; black dress; dark grey background; painted in an oval spandrel. Canvas, 29 × 24¾ in.

Engraved by W. Faithorne.

100 SAMUEL CLARKE.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1625; educated at Merton College; submitted to the Parliamentary visitors; M.A., 1648; architypographer to the University, 1649 and 1658; helped with his knowledge of Oriental languages in the production of the Polygot Bible, 1657; d. 1669.

Half length, seated three-quarters to l.; brown hair falling to shoulders; square bands; black dress; his l. hand holds a pen, with which he is writing upon a paper, which lies beside a book and ink-pot, on a table before him; brown background. Canvas, 29 × 24 in.

Given to the University by Alicia Danvers, daughter of the subject, before 1759.

101 JOAN NIXON.

CITY OF OXFORD. Attributed to **John Taylor.**

B. at Weston-on-the-Green, daughter of . . . Stevenson and wife of Alderman John Nixon (see No. 85); she added to her husband's foundation a benefaction for apprenticing schoolboys; d. 1671.

Three-quarters length, standing slightly to r.; black broad-brimmed steeple-crowned hat over black and white hood; black dress trimmed with white; her l. hand holds a small book before her, her r. a feather fan; architectural background with landscape through opening to r. Canvas, 44 × 35 in.

Lent by *Painter*

102 ABRAHAM COWLEY.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1618; educated at Trinity College, Cambridge; Fellow, 1640; M.A., 1642; settled at St. John's College, Oxford, 1644; followed the Queen to France; her cypher secretary, and employed on diplomatic business; D.M. at Oxford, 1657; a foundation member of the Royal Society; published all through his life, from 1633, plays and poems, sacred, secular, and satirical; d. 1667.

Bust, three-quarters to r.; fair hair falling over shoulders, and slight moustache; black skull-cap; square bands; black dress; greenish grey background. Canvas, 23½ × 18½ in. (oval).

103 ABRAHAM COWLEY.

MERTON COLLEGE.

Bust, three-quarters to r.; fair hair falling over shoulders; clean-shaven face; falling collar; brown drapery; dark background. Canvas, 29 × 24½ in.

A similar picture is in the National Portrait Gallery, where it is attributed to Mary Beale.

104 QUEEN HENRIETTA MARIA.

QUEEN'S COLLEGE.

B. at the Louvre, 1609, daughter of Henri IV and Marie de Medicis; m. to Charles I, 1625; accompanied the King to Oxford, 1636; fled to the Continent to seek help against the Parliament, 1642; returned to England, and impeached, 1643; took refuge in France, 1644; after the Restoration lived in England, 1660–5; died in France, and was buried at St. Denis, 1669.

Half length, three-quarters to l.; dark hair in curls; low-necked pale blue dress; her hands folded before her, a wreath of flowers round her l. wrist; dark background. Canvas, 41½ × 32½.

Lent by *Painter*

105 EDWARD MONTAGU, EARL OF MANCHESTER.

VISITORS OF THE ASHMOLEAN MUSEUM. School of **Sir Anthony Van Dyck.**

B. 1602; educated at Sidney Sussex College, Cambridge; created Baron Montagu of Kimbolton, 1626; leader of the Puritan party in the House of Lords, 1640; impeached for high treason, and cleared, 1642; on the Committee of both Kingdoms; Major-General of the Eastern Association, 1643; charged with neglect and backwardness in furthering the war by Cromwell, 1645; held the great seal, 1646–8; Chancellor of the University of Cambridge, 1649–51; took an active share in promoting the Restoration; Lord Chamberlain, 1660; K.G., 1661; 'a gentle and generous nature, loved his country with too unskilful a tenderness' [Clarendon]; d. 1671.

Bust, slightly to l., the head turned three-quarters to r.; brown hair falling to shoulders, moustache and peaked beard; falling collar; steel and gold breastplate; brown and gold sleeves slashed showing white shirt; dark background. Canvas, 24 × 21 in.

Formed part of the Collection made over to the University by Elias Ashmole, 1683.

106 GILBERT IRONSIDE THE ELDER.

WADHAM COLLEGE.

B. 1588; Scholar of Trinity College, 1605; M.A., 1612; Fellow, 1613; held various livings in Dorset and Somerset; Bishop of Bristol, 1660; d. 1671.

Three-quarters length, standing slightly to l.; grey hair falling to neck, moustache and tuft on chin; black skull-cap; square bands; white rochet; black chimere; both hands hold a book before him; another book on table to l.; dark background, shield of arms above to l. Canvas, 41½ × 35½ in.

107 HENRY SAVAGE.

BALLIOL COLLEGE.

B. 1604(?); educated at Balliol College; Fellow, 1628; M.A., 1630; travelled in France, 1640; submitted to the Parliamen-

EDWARD MONTAGU, EARL OF MANCHESTER

No. 105

JOHN WILSON

No. 108

JOHN WILKINS

No. 112

JOHN MILTON

No. 115

TO VIEW
ARROUND

Lent by *Painter*

tary visitors; Master of Balliol, 1651; Chaplain to Charles II; Canon of Gloucester, 1665; published a history of his College, 1668; d. 1672.

Half length, three-quarters to l.; fair hair falling to neck, slight moustache and tuft on chin; black skull-cap; square collar; black dress; his r. hand points to the pages of a book which lies open before him on a table to l.; dark background. Canvas, 25½ × 23½ in.

108 JOHN WILSON

CURATORS OF THE SCHOOLS. **Robert Fisher.**

B. 1595; 'the best lutenist in England,' servant in ordinary to Charles I in the faculty of music; 'when he played the King would usually lean on his shoulder' [W.]; D.Mus. Oxford, 1645; Professor of Music, 1656-61; lived in Balliol College—'exciting in the University such a love of music as in a great measure accounts for the flourishing state in which it has long subsisted there' [W.]; d. 1674.

Bust, slightly to r.; brown hair falling to neck, moustache and tuft on chin; black skull-cap; falling collar; scarlet and white D.Mus. gown and hood; dark background; inscribed JO. WILSON D. MUSICAE AETAT. SUAE 59. 1655. RO. FISHER PINXIT, Canvas, 25 × 20½ in.

Given to the Music School by the subject.

109 EDWARD HYDE, EARL OF CLARENDON.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Peter Lely.**

B. 1609; B.A. of Magdalen Hall, 1626; Keeper of Writs of the Common Pleas, 1634; Chancellor of the Exchequer, 1643; chief adviser to Charles II; Secretary of State; Lord Chancellor, 1658; Chancellor of the University, 1660-7; created Earl of Clarendon, 1661; exiled 1667; his papers, including the manuscript of the *History of the Rebellion*, became by the benefaction of his descendants the property of the University; d. 1674.

Three-quarters length, seated three-quarters to l. in an arm-chair; fair hair falling over shoulders, slight moustache and

Lent by *Painter*

tuft on chin; lace-edged collar; Chancellor's robes; his l. hand rests upon the arm of his chair, his r. holds a scroll; to l. is the Chancellor's purse on a table; architectural and curtain background. Canvas, 49 × 39 in.

Given to the University by George Clarke, 1735.

The head engraved by R. White, 1700.

110 WALTER BLANDFORD.

WADHAM COLLEGE.

B. 1615; educated at Christ Church; M.A., 1642; Fellow of Wadham College, 1644; submitted to the Parliamentary Visitors; Warden, 1659-65; on the commission to restore expelled royalists; Vice-Chancellor, 1662; Bishop of Oxford 1665, of Worcester 1671; d. 1675.

Bust, three-quarters to l.; dark hair falling to shoulders, slight moustache and tuft on chin; black skull-cap; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas, 29 × 24 in.

111 GEORGE HALL.

EXETER COLLEGE.

B. 1612 (?); educated at Exeter College; Fellow, 1632; M.A., 1634; deprived by the Parliament of the preferments he held in the West of England; Royal Chaplain and Canon of Windsor, 1660; Bishop of Chester, 1662; a benefactor to Exeter College; d. 1668.

Bust, three-quarters to r.; dark hair falling to neck; clean-shaven face; black skull-cap; square bands; white rochet; black scarf; brown background. Canvas, 29 × 24½ in.

112 JOHN WILKINS.

WADHAM COLLEGE. **Mary Beale.**

B. 1614; educated at New Inn and Magdalen Halls; M.A., 1634; Warden of Wadham College, 1648; married a sister of Cromwell, 1656; Master of Trinity College, Cambridge, 1659-60; Bishop of Chester, 1668; one of the founders of

Lent by *Painter*

the Latitudinarian party in the Church and of the Royal Society; 'one of much and deep thinking and of a working head' [A.]; d. 1672.

Bust, three-quarters to l.; grey hair falling to neck, and slight moustache; square bands; white rochet; black chimere; dark background; painted in an ornamental oval spandrel. Canvas, 29½ × 24 in.

Engraved by A. Blooteling.

113 JOHN WILKINS.

WADHAM COLLEGE.

Three-quarters length, seated slightly to l.; grey hair falling to shoulders, and slight moustache; square bands; white rochet; black chimere; his r. hand held before him, his l. on the arm of his chair; dark architectural and curtain background; inscribed with name of subject. Canvas, 49 × 39½ in.

114 SIR THOMAS WENDY.

BALLIOL COLLEGE.

Of Haselingfield, Cambridgeshire; Gentleman Commoner of Balliol College; M.P. for his county, 1660, 1661; Knight of the Bath, 1661; made a first gift of books to the College, 1630; and bequeathed to it a valuable library;

'Corporis et animi Wendiei vivit imago
Una patet tabula panditur una libris.'

'literatorum fautor et literarum cultor insignis' [Inscription in MS. W.]; d. 1673.

Three-quarters length, standing three-quarters to r.; brown hair falling over shoulders, slight moustache and tuft on chin; lace bands; cloth of gold coat; reddish-brown drapery over shoulders; red sash of the Order of the Bath across breast; his r. hand holds a fold of drapery, his l. a small book; in background, curtain to l., bookcase to r. Canvas, 50 × 39½ in.

Lent by *Painter*

115 JOHN MILTON.

LEWIS HARCOURT, ESQ., M.P.

B. 1608; educated at Christ's College, Cambridge; M.A., 1632; incorporated M.A. at Oxford, 1635; lived at Horton, Bucks, 1632–8; travelled chiefly in Italy, 1638–9; Latin Secretary to the Council of State, 1649; lost his eyesight, 1651; published *Paradise Lost*, 1667; d. 1674.

Bust, slightly to r., the head turned towards the spectator; fair hair falling to neck; boyish face; falling ruff; black dress; brown background. Canvas, 28½ × 24½ in. (oval).

Copy by Benjamin Van der Gucht (1792) from a picture, since lost, in the possession of the Onslow family, originally acquired (about 1730) by Arthur Onslow, Speaker of the House of Commons, from the executor of Elizabeth Minshull, Milton's third wife.

116 CHRISTOPHER GIBBONS.

CURATORS OF THE SCHOOLS. **A. V. Dyck.**

B. 1615; Organist of Winchester Cathedral, 1638–61; joined the royalist troops in the Civil War; Gentleman of the Chapel Royal, 1660; Organist to Charles II and of Westminster Abbey; D.Mus. at Oxford, 1663; d. 1676.

Half length, three-quarters to l.; grey hair falling to neck; clean-shaven face; black doctor's cap; scarlet and white D.Mus. gown and hood; his r. hand holds a roll of music before him; dark background; painted in an oval spandrel; inscribed A. V. DYCK FECIT. Canvas, 29½ × 25 in.

Given to the Music School by the subject.

117 SIR WILLIAM MORICE.

EXETER COLLEGE.

B. 1602; educated at Exeter College; B.A., 1622; M.P. for Devonshire, but did not sit, 1648, for Newport, 1658, and Plymouth, 1660; a relation of General Monk, he assisted in the negotiations for the Restoration; Secretary of State, 1660–8; knighted, 1660; visited Oxford, 1665; d. 1676.

Bust, three-quarters to l.; grey periwig falling over shoulders;

Lent by *Painter*

clean-shaven face; deep square lace-edged collar; red dress trimmed with gold lace; warm grey background; painted in an oval spandrel. Canvas, 29 x 24 in.

118 A MEMBER OF THE GODWIN FAMILY.

BALLIOL COLLEGE (THE MASTER).

Bust, three-quarters to r.; dark hair falling to neck, slight moustache and tuft on chin; deep square collar; black and scarlet gown and hood; brown background, shield of arms above to l.; inscribed UMBRA UMBRAE AET. 45. Canvas, 29 x 24 in.

119 UNKNOWN MAN.

EXETER COLLEGE.

Bust, three-quarters to l.; fair hair falling to neck, slight moustache and tuft on chin; square bands; black dress; dark background. Canvas, 29 x 24 in.

120 UNKNOWN MAN.

QUEEN'S COLLEGE.

Half length, three-quarters to r.; white hair, moustache and beard; falling collar; black dress; his r. hand rests on a letter, inscribed FO . . , on a table before him; dark background. Canvas, 28½ x 24¼ in.

121 UNKNOWN LADY.

DEAN OF CHRIST CHURCH. School of **Sir Anthony Van Dyck.**

Half length, standing three-quarters to l.; fair hair, dressed with flowers; low-necked blue satin dress; brown scarf over shoulders; both hands before her hold folds of scarf; curtain and architectural background; landscape through opening to l. Canvas, 40 x 39 in.

Lent by *Painter*

122 UNKNOWN MAN.

VISITORS OF THE ASHMOLEAN MUSEUM.

Bust, slightly to l.; grey hair falling to shoulders; clean-shaven face; square lace-edged bands; black gown over brown dress; dark background; painted in an oval spandrel. Canvas, 29 × 24½ in.

123 UNKNOWN MAN.

JESUS COLLEGE.

Half length, three-quarters to l.; brown hair falling to shoulders; youthful face; square bands; rose-coloured dress; his r. hand holds the end of a grey scarf thrown over his l. shoulder; landscape background with overhanging rock to r. Canvas, 33 × 27½ in.

124 THOMAS JENKYNS, RECTOR OF BICKLEY.

BALLIOL COLLEGE.

Half length, facing the spectator; grey periwig falling to neck; clean-shaven face; square bands; black dress; his r. hand held before him; dark background; painted in an oval spandrel. Canvas, 29 × 24 in.

125 UNKNOWN MAN.

MERTON COLLEGE. School of **Sir Peter Lely.**

Bust, three-quarters to l.; flaxen periwig falling over shoulders; clean-shaven face; white cravat; brown coat; sky-blue drapery round shoulders; dark background; painted in an oval spandrel. Canvas, 29 × 24½ in.

126 UNKNOWN MAN.

CURATORS OF THE UNIVERSITY GALLERIES. School of **Sir Peter Lely.**

Bust, three-quarters to r., the head turned three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; lace cravat; white shirt; sky-blue drapery round shoulders; dark background; painted in an ornamental oval spandrel. Canvas. 29¼ × 24½ in.

Bequeathed to the University by C. Drury E. Fortnum, 1899.

PRINCE RUPERT

No. 142

SCULLION OF CHRIST CHURCH

No. 127

Lent by *Painter*

127 SCULLION OF CHRIST CHURCH.

GOVERNING BODY OF CHRIST CHURCH. **John Riley.**

Represents, according to an old college tradition, recorded in a catalogue of the pictures in Christ Church printed 1833, a scullion in the kitchen, employed to sing satirical ballads against the party of James II previous to the Revolution of 1688.

Three-quarters length, standing facing the spectator; brown hair falling to shoulders; short grey beard and moustache; grey cap; white cravat; brown dress; blue mittens on his hands; he holds a large pewter dish under his l. arm; architectural background, a candle in a sconce on the wall to l., view of Christ Church through opening to r.; inscribed RILEY PINXIT. Canvas, 38 x 23 in.

128 UNKNOWN MAN.

JESUS COLLEGE. School of **Sir Godfrey Kneller.**

Bust, three-quarters to r.; flaxen periwig falling to neck; clean-shaven face; black skull-cap; square bands; black dress; dark background. Canvas, 28½ x 23½ in. (oval).

129 COLONEL GREVILLE.

ST. JOHN'S COLLEGE (THE PRESIDENT).

Bust, three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; white cravat; plate armour; dark background. Canvas, 29 x 24 in. (oval).

130 UNKNOWN MAN.

JESUS COLLEGE.

Bust, three-quarters to l.; dark periwig falling over shoulders, and slight moustache; square bands; black dress; dark background; painted in an oval spandrel, inscribed 1694 AE^{tis} 58. Canvas, 29 x 23½ in.

131 UNKNOWN CAVALIER.

CURATORS OF THE BODLEIAN LIBRARY. School of **Sir Anthony Van Dyck.**

Bust, three-quarters to r.; fair hair falling to shoulders, and slight moustache; deep lace collar; black dress slashed with white; dark background. Canvas, 29 x 24 in.

Lent by *Painter*

132 JOHN OGILBY.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Peter Lely.**

B. 1600, near Edinburgh, of good family; 'bred to his grammar,' but taught dancing in London; employed in the household of the Earl of Strafford, 1633; built a theatre in Dublin; arranged part of the coronation ceremony, 1661; Master of the Revels in Ireland, 1662; appointed King's cosmographer, and surveyor to plot out the city of London after the Great Fire, 1666; planned and partly carried out important geographical books; d. 1676.

Bust, three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; black skull-cap; falling collar; black satin dress; brown background; inscribed JOH. OGILVIUS. Canvas, 29½ × 24 in.

Given to the University by Sir William Jumper, 1655.

Engraved, with slight variation, by P. Lombart.

133 THOMAS HOBBES.

HERTFORD COLLEGE.

B. 1588; educated at Magdalen Hall; B.A., 1608; Tutor to the second and third Earls of Devonshire and remained in the protection of the Cavendish family; lived in Paris, 1641–52; published *Leviathan*, 1651; pensioned by Charles II; 'He was a tall man, from forty had a fresh ruddy complexion; he had a good eye of a hazel colour, there shone as it were a live coal within it; in his old age he was very bald. They loved his company for his pleasant facetiousness and good nature' [A.]; d. 1679.

Half length, slightly to r.; white hair, moustache and tuft on chin; square collar; black dress; his l. hand held before him; dark background. Canvas, 29¼ × 24¼ in.

134 GILBERT SHELDON.

TRINITY COLLEGE. Attributed to **Sir Peter Lely.**

B. 1598; educated at Trinity College; M.A., 1620; Fellow of All Souls College, 1622; Warden, 1636–48; ejected by the

Lent by *Painter*

Parliamentary Visitors; imprisoned in Oxford; restored, 1660; Bishop of London, 1660; Archbishop of Canterbury, 1663; Chancellor of the University, 1667-9; built the Sheldonian Theatre; 'born and bred to be Archbishop of Canterbury' [Clarendon]; d. 1677.

Three-quarters length, seated three-quarters to l.; brown hair, slight moustache and tuft on chin; black square cap; square bands; white rochet; black chimere; his r. hand holds a book open on his knee, his l., holding a handkerchief, rests on the arm of his chair; architectural and curtain background, landscape through opening to l.; inscribed with the name of subject. Canvas, 48 × 38¾ in.

Given to the College by the Rev. T. Ford (matriculated, 1794, aged 16).

A similar picture, but whole length, is in the Sheldonian Theatre.

135 GILBERT SHELDON.

All Souls College.

Bust, three-quarters to l.; dark hair, moustache and slight beard; black cap; falling collar; black dress; dark grey background; painted in an oval spandrel. Canvas, 29 × 24½ in.

136 MATTHEW LOCK.

Curators of the Schools.

B. 1630 (?); chorister of Exeter Cathedral; began to compose, 1651; wrote music for masques, 1653 and 1656, and for the procession of Charles II on the eve of his Coronation; 'Composer in Ordinary' and one of the King's private band; composed anthems and services for the Chapel Royal, settings to the Psalms, and incidental music to plays; d. 1677.

Bust, facing the spectator, the head turned three-quarters to r.; dark hair falling over shoulders, slight moustache and tuft on chin; deep square collar; black dress; warm grey background. Canvas, 29¼ × 24 in.

Given to the Music School by the subject.

Lent by *Painter*

137 UNKNOWN MAN.

VISITORS OF THE ASHMOLEAN MUSEUM.

Bust, three-quarters to r.; grey hair, moustache and peaked beard; falling collar; grey dress; in front is seen the top of a staff; warm grey background; painted in an oval spandrel; inscribed AETAT . . 167 . . Canvas, $21\frac{1}{2} \times 19\frac{3}{4}$ in.

Formerly supposed to represent Inigo Jones; who, however, d. 1652.

Formed part of the collection made over to the University by Elias Ashmole, 1683.

138 WILLIAM LILLY.

VISITORS OF THE ASHMOLEAN MUSEUM.

B. 1602; began to practise and teach Astrology, 1632, and to publish prophecies, 1644; issued almanacks, 1647–82; rewarded by Parliament for favourable predictions, 1648; practised medicine, 1670; 'got £200 per annum by his astrological tricks' [W.]; d. 1681.

Half length, three-quarters to l.; dark hair falling to shoulders, moustache and tuft on chin; falling collar; black dress; his r. hand holds a pen, his l. a paper, with the outline of a horoscope inscribed AETATIS 45. NON COGUNT; architectural and curtain background; sunset sky through opening to l.; dated 1646. Canvas, 29 × 24 in.

Given by the subject, January 29, 1652, to Elias Ashmole, who bequeathed it to the University, 1692.

139 THOMAS YATE.

BRASENOSE COLLEGE.

Entered Brasenose College, 1619; Fellow, 1623; M.A., 1625; Rector of Middleton Cheney, 1633–40 and 1660–78; Principal of Brasenose College, 1648; restored, 1660; d. 1681.

Half length, three-quarters to r.; fair hair falling to neck, moustache and tuft on chin; square bands; scarlet and black D.D. robes; his r. hand, holding a handkerchief, rests beside two closed books on a table before him; dark background. Canvas, 31 × 26 in.

HESTER AND JOHN TRADESCANT

No. 140

HESTER, FRANCES AND JOHN TRADESCANT

No. 141

UNIV. OF CALIFORNIA

UNIV. OF
CALIFORNIA

Lent by *Painter*

140 HESTER AND JOHN TRADESCANT.

VISITORS OF THE ASHMOLEAN MUSEUM.

Hester Pooks, b. 1608(?); m. 1638, as his 2nd wife, John Tradescant the younger (see No. 83); after the death of her stepson John (b. 1633, d. 1652), she agreed with her husband that his collections should, upon the death of the survivor of them, become the property of Elias Ashmole, who had been an inmate of their house; Tradescant subsequently tried by will to neutralize this deed of gift by bequeathing the 'Closet of Rarities' to his wife for life, and afterwards 'to the Universities of Oxford or Cambridge, to which of them she shall think fitt'; the will was, upon the suit of Ashmole, set aside, 1664, but Mrs. Tradescant's life interest upheld; subjected to ceaseless persecution by Ashmole, she agreed to make over part of the collections to him in her lifetime; she was found drowned in the pond in her garden April 4, 1678.

FRANCES TRADESCANT, her step-daughter, who appears in the next picture, m. Alexander Norman, and was living, a widow, in 1662.

Three-quarters length figures, Mrs. Tradescant, standing three-quarters to l., wears black broad-brimmed hat over white cap; deep lace-edged collar and cuffs; grey gown open over white petticoat, embroidered in red; her l. hand holds her gown, her r. a jewel in a paper, held up before her by the boy, who stands facing her; he has fair hair falling to neck, and wears square collar and grey dress; dark architectural background, sunset sky through opening to l.; inscribed with ages 37 and 12 of the subjects, and date SEP^bris ANNO DOMINI 1645. Canvas, 53½ × 43½ in.

Formed part of the Tradescantian Museum made over to the University by Elias Ashmole, 1683.

141 HESTER, FRANCES AND JOHN TRADESCANT.

VISITORS OF THE ASHMOLEAN MUSEUM.

Three-quarters length figures walking towards l.; Mrs. Tradescant on the r., the boy on the l., their heads turned three-quarters to l., the girl, between them, three-quarters to r.; Mrs. Tradescant wears a black broad-brimmed hat over white cap; deep lace-edged collar; brown dress trimmed with gold

Lent by *Painter*

lace and flame-coloured ribbon; her l. hand at her side, her r. rests on the arm of the boy, who has fair hair falling to neck, and wears deep laced-edged collar, and dark green dress; his l. hand, wearing fur glove, is on his hip, his r. rests on a walking-stick; the girl has fair hair falling to shoulders, and wears low-necked black dress with lace collar; architectural background. Canvas, 43 x 46 in.

Formed part of the Tradescantian Museum made over to the University by Elias Ashmole, 1683.

142 PRINCE RUPERT.

MAGDALEN COLLEGE. **John Michael Wright.**

B. 1619; 3rd son of Elizabeth of England, Queen of Bohemia, and Frederick V, Elector Palatine; took part in the Civil War; in Oxford during the siege; went to France, 1646; held command in naval attempts to assist Charles II; after the Restoration, General on sea and land, and Admiral of the fleet; d. 1682.

Whole length, standing slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; mantle and collar of the Order of the Garter over plate armour; red sash round his l. arm; his r. hand holds a baton, his l. rests on the hilt of his sword; dark landscape background, with battle in the distance. Canvas, 90½ x 57 in.

Inscribed on the back with the name and titles of the subject, signature of the painter, and PICTOR REGIUS PINXIT LOND. and date 1672.

Painted for Sir R. Viner. Given to the College by W. Huggins, 1756.

143 PRINCE RUPERT.

REGIUS PROFESSOR OF ECCLESIASTICAL HISTORY.

Three-quarters length, standing three-quarters to l.; flaxen periwig falling over shoulders; clean-shaven face; buff coat embroidered with gold; steel breastplate; red sash; white shirt-sleeves; his r. hand rests on a pedestal, his l. on his hip; dark architectural background, landscape through opening to l. Canvas, 49 x 39½ in.

Lent by *Painter*

144 JOHN MAITLAND, DUKE OF LAUDERDALE.

REGIUS PROFESSOR OF ECCLESIASTICAL HISTORY. Attributed to John Riley.

B. 1616; Commissioner for the Solemn League and Covenant, 1643; with Charles II in exile; taken prisoner at Worcester, 1651; Secretary for Scottish affairs, 1660–80; created Duke of Lauderdale, 1672; a member of the Cabal Ministry; d. 1682.

Three-quarters length, standing three-quarters to l.; flaxen periwig falling over shoulders; clean-shaven face; robes of the Order of the Garter; his r. hand holds a fold of his mantle, his l. rests on his hip; plumed hat on table to l.; dark architectural background. Canvas, 49 × 39 in.

145 JACOB HALL.

TRINITY COLLEGE (THE PRESIDENT).

A rope dancer and acrobat; 'fameux danseur de corde, sa disposition et sa force charmoient' [Grammont]; patronized by Lady Castlemaine; exhibited his skill in the streets of London; mentioned by Pepys, 1668; by others, 1679, 1683.

Half length, standing facing the spectator, the head turned three-quarters to l.; dark hair falling to shoulders; youthful face; white shirt; grey drapery over his l. shoulder, held before him by his r. hand; dark background. Canvas, 27½ × 24 in.

Bequeathed to the College by the Rev. James Ingram, President, d. 1850.

146 JOHN HINGSTON.

CURATORS OF THE SCHOOLS.

A musician in the service, successively, of Charles I, Cromwell, and Charles II; is said to have taught Cromwell's daughters, and to have been organist at Hampton Court during the Commonwealth; gentleman of the Chapel Royal, 1661–6; 'keeper of the organs,' 1663; a composer chiefly of chamber music; d. 1683.

Lent by *Painter*

Bust, three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; black skull-cap; deep square collar; black dress; dark background; painted in an oval spandrel. Canvas, $29\frac{1}{2} \times 24\frac{1}{4}$ in.

Given to the Music School by the subject.

147 ANTHONY ASHLEY COOPER, EARL OF SHAFTESBURY.

EXETER COLLEGE. Copy from **John Greenhill.**

B. 1621; gentleman commoner of Exeter College, 1637; took active service for Charles I at the beginning of the Civil War; subsequently attached himself to the Parliament, 1644; served in the Council of State, 1653–4; negotiated with Charles II, 1660; Chancellor of the Exchequer, 1661; created Earl of Shaftesbury; Lord Chancellor, 1672; fell into disgrace, 1673; imprisoned, 1681; a friend of Locke; visited Oxford, 1666 and 1681; died in Holland, 1683.

Three-quarters length, seated three-quarters to l.; flaxen periwig falling over shoulders; clean-shaven face; lace cravat; black and gold Chancellor's robes; his l. hand rests on the arm of his chair, his r., holding gloves, rests beside the purse on a table to l.; dark architectural and curtain background. Canvas, 48×39 in.

Copied from a picture at the Charterhouse, London, 1834.

Engraved by A. Blooteling, 1673.

148 GEORGE MORLEY.

GOVERNING BODY OF CHRIST CHURCH. **Sir Peter Lely.**

B. 1597; educated at Christ Church; Canon, 1641; actively opposed the Parliamentary visitation, 1647; Dean, 1660; Chaplain to the Royalists in Paris and Holland; employed to reconcile the Presbyterians to the Restoration; Bishop of Worcester, 1660, of Winchester, 1662; 'a gentleman of very eminent parts in all polite learning' [Clarendon]; d. 1684.

Three-quarters length, seated slightly to l.; dark hair falling to shoulders; grey moustache and peaked beard; black square cap; white rochet; black chimere; his r. hand rests

Lent by *Painter*

on a closed book upon a table to l., his l. rests on the arm of his chair; architectural and curtain background. Canvas, 49 × 39 in.

Engraved by R. Tompson.

149 GEORGE TOWNSEND.

PEMBROKE COLLEGE.

B. 1602 (?); of Rowell, Gloucestershire; bequeathed property in that county to found eight scholarships at Pembroke College for the benefit of Gloucestershire schools; d. 1683.

Half length, three-quarters to r.; brown hair falling to neck; grey moustache, and tuft on chin; deep lace-edged collar; black dress; his r. hand held before him; warm grey background; inscribed 1647. AE^ts 45. Canvas, 30½ × 25½ in.

Given to the College by John Edows, 1743.

150 THOMAS MARSHALL.

LINCOLN COLLEGE.

B. 1621; Scholar of Lincoln College, 1640–48; bore arms for the King at Oxford; lived in Holland, 1650–66; Fellow of Lincoln College, 1668; Rector, 1672; Dean of Gloucester, 1681; a student of Anglo-Saxon; 'one well versed in books, a noted critic, a painful preacher and a good man' [W.]; d. 1685.

Bust, slightly to r.; grey periwig falling to neck; clean-shaven face; square bands; black dress; dark background. Canvas, 29 × 24 in.

151 KING CHARLES II.

QUEEN'S COLLEGE.

B. 1630; eldest surviving son of Charles I and Henrietta Maria; in Oxford with the Court, 1642–5; in exile, 1646–51; crowned in Scotland, defeated at Worcester, 1651; restored to the throne, 1660; crowned, 1661; married Catherine of Braganza, 1662; visited Oxford, 1663 and 1681; d. 1685.

Three-quarters length, standing three-quarters to r.; dark periwig falling over shoulders, and slight moustache; square lace-edged collar; robes of the Order of the Garter; blue velvet

Lent by *Painter*

mantle lined with white; crimson velvet surcoat; collar and George; his r. hand holds a fold of his mantle, his l. rests beside his plumed hat on a table to r.; architectural background. Canvas, 49 × 40 in.

152 HENRY BENNET, EARL OF ARLINGTON.

Governing Body of Christ Church.

B. 1618; educated at Christ Church; Keeper of the Privy purse to Charles II; Secretary of State, 1662–74; member of the Cabal Ministry; negotiated the secret Treaty of Dover, 1670; K.G., 1672; Lord Chamberlain, 1674; d. 1685.

Whole length, standing three-quarters to l.; flaxen periwig falling over shoulders, and slight moustache; black patch on nose; lace cravat; robes of the Order of the Garter; white satin surcoat; blue mantle; collar and George; his r. hand holds a white wand and his plumed hat, his l. a fold of his robe; architectural and curtain background. Canvas, 88½ × 52½in.

153 JOHN FELL, JOHN DOLBEN, AND RICHARD ALLESTREE.

Dean of Christ Church. **Sir Peter Lely.**

John Fell. B. 1625; Student of Christ Christ, 1636; M.A., 1643; bore arms for the king with Dolben and Allestree, and nearly all the members of the House; ejected, 1648; Canon, then Dean, 1660; Bishop of Oxford, 1675; built Tom Tower and recast the bell; a reformer of the University in great and little things; 'as he endeavoured to improve his college with learning and true religion, so also to adorn it with buildings' [W.]; d. 1686.

John Dolben. B. 1625; Student of Christ Church, 1640–8; wounded at Marston Moor and York; M.A., 1647; Canon of Christ Church, 1660, of St. Paul's, 1661; Dean of Westminster, 1662; led out the scholars to render assistance in the Great Fire, 1666; Bishop of Rochester, 1666; Archbishop of York, 1683; d. 1686.

UNKNOWN CAVALIER

No. 131

SIR LEOLINE JENKINS

No. 155

JOHN FELL, JOHN DOLBEN, AND RICHARD ALLESTREE

No. 153

UNIV. OF CALIFORNIA

UNIV. OF
CALIFORNIA

Lent by *Painter*

RICHARD ALLESTREE. B. 1619; Student of Christ Church; M.A., 1643; saved the college treasures from the Parliamentarians under Lord Say, 1641; expelled, 1648; Canon of Christ Church, 1660; Regius Professor of Divinity, 1663; Provost of Eton, 1665; d. 1681.

Three-quarters length figures seated at a table; Dr. Allestree to r., his face turned towards the spectator, points his l. hand to a book held open by his r.; Dr. Dolben in the middle, facing the spectator, turns the pages of a book lying before him; Dr. Fell is seated to the l., almost in profile to r.; all have hair falling to shoulders, and wear black gowns and square bands, and Dr. Dolben and Dr. Allestree black skull-caps; dark architectural background. Canvas, 51½ × 68 in.

Given to the Deanery by the Very Rev. Edmund Goodenough, 1845.

The picture commemorates the association of the three men who in defiance of the penal laws continued to perform the offices of the Church of England in Oxford, 1648-60.

A similar picture is in the possession of the Dolben family at Finedon Hall, Northamptonshire.

Engraved by D. Loggan.

154 JOHN FELL.

DEAN OF CHRIST CHURCH.

Bust, three-quarters to r.; dark hair falling to shoulders; youthful face; square collar; black dress; dark background, landscape through opening to r. Canvas, 24½ × 19 in.

Given to the House by the heirs of George Richmond, R.A., 1900.

155 SIR LEOLINE JENKINS.

JESUS COLLEGE. **Herbert Tuor.**

B. 1623; educated at Jesus College; Fellow, 1660; Principal, 1661-73, and liberal benefactor; judge of the Court of Admiralty, 1665; knighted, 1670; engaged in diplomatic negotiations, 1673-79; M.P. for the University, 1679-85; Secretary of State, 1680-4; d. 1685.

Lent by *Painter*

Three-quarters length, seated three-quarters to r. in a red arm-chair; dark periwig falling over shoulders; clean-shaven face; lace cravat and ruffles; black dress; his r. hand rests on the arm of his chair, his l. holds a paper inscribed MEMORIALE; charter with seal and other papers inscribed DIPLOMA SAC^ae REG^ae MA^tl DÑI NÑI CLEM^ml; red curtain background. Canvas, 48 × 37 in.

Given to the College by Edward Wynne, Esq.; d. 1784.

A similar picture is in the National Portrait Gallery.

Engraved by G. Van der Gucht with the date 1679.

156 HENRY CLERKE.

MAGDALEN COLLEGE (THE PRESIDENT).

B. 1622 (?); educated at Magdalen College; Fellow, 1642; M.A., 1644; M.D., 1652; F.R.S., 1667; President of Magdalen College in obedience to a mandate from the king, 1672; so unpopular that 'if he manages himself but tolerably well, he will deceive the expectation of the whole University' [Mews]; d. 1687.

Bust, slightly to r.; fair hair falling to shoulders; clean-shaven face; square bands; scarlet Doctor's robes over black dress; warm grey background. Canvas, 29 × 24 in.

157 THOMAS BLAGRAVE.

CURATORS OF THE SCHOOLS.

Son of Richard Blagrave, of Bulmarsh, near Reading; married, in 1645, Margaret Clarewell, a woman of property in Westminster; gentleman of the Chapel Royal, 1661; Clerk of the Cheque, 1662; at the Coronation of James II, 1685; composed airs, some of which are printed in *Select Ayres and Dialogues*, published 1669; 'a gentle and an honest man, a player for the most part on the cornet and flute' [W.]; d. 1688.

Bust, three-quarters to l.; dark hair falling over shoulders, slight moustache and tuft on chin; black skull-cap; deep square collar; black dress; dark background; painted in an oval spandrel. Canvas, 29¼ × 24½ in.

Given to the Music School by the subject.

Lent by *Painter*

158 JAMES BUTLER, DUKE OF ORMONDE.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Godfrey Kneller.**

B. 1610; succeeded to the earldom, 1633; created Marquess, 1642; took chief part in the affairs of Ireland, 1633–50; Lord Lieutenant, 1644–5, 1661–9, 1677–82; in exile with Charles II, 1651–9; helped to negotiate the Restoration; Chancellor of the University, 1669; created Duke in the English peerage, 1682; d. 1688.

Bust, three-quarters to r.; flaxen periwig falling over shoulders; clean-shaven face; lace cravat; plate armour; ribbon of the Order of the Garter across breast; dark brown background; painted in an oval spandrel. Canvas, 29 × 24 in.

On the frame is an inscription recording the gift of the picture to the University by Sir James Thornhill, 1728.

Engraved by G. White.

159 JAMES BUTLER, DUKE OF ORMONDE.

CURATORS OF THE SHELDONIAN THEATRE. Copy from **Sir Peter Lely.**

Whole length, standing slightly to l.; flaxen periwig falling over shoulders; clean-shaven face; robes of the Order of the Garter over cloth of silver dress; his r. hand holds a wand of office, his l. his plumed hat; architectural and curtain background. Canvas, 89 × 70 in.

Copy by Edmund Ashfield from the picture in the possession of the Duke of Devonshire.

Anthony Wood mentions that this picture is by Ashfield; Hearne adds that it was 'from the original drawn by Sir Peter Lelly'; it was in the Bodleian Gallery before 1695.

160 JOHN, BARON LOVELACE.

WADHAM COLLEGE. **Marcellus Laroon, the elder.**

B. 1638 (?); son of John Lovelace, of Hurley, second baron, and Lady Anne Wentworth, 'Lucasta'; educated at Wadham College; M.P. for Berkshire, 1661–70; organized races on

Lent by *Painter*

Port Meadow for the Duke of Monmouth, 1680; an ardent Whig; held secret meetings of the supporters of the Prince of Orange at his house at Hurley; occupied Oxford for William III, Dec. 1688; d. 1693.

Whole length, standing slightly to l.; grey periwig falling over shoulders; clean-shaven face; lace cravat; crimson and ermine Peer's robes over white and gold dress; his r. hand holds a gold-headed staff, his l. a fold of his robe; on an ornamental pedestal to l. is his coronet; architectural background, sky through opening to l.; inscribed on the pedestal with the name of the subject and titles of offices he held under King William III, 'who came into England to redeem this nation from Popery and Slavery'; signed MAR. LAROON FECIT 1689. Canvas, 96 × 64 in.

161 QUEEN MARY II.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Godfrey Kneller.**

B. 1662; elder daughter of King James II and Anne Hyde; married William of Orange, afterwards King William III, 1677; crowned, 1689; d. 1694.

Whole length, standing slightly to l.; dark hair in curls at either side of the face; low-necked blue velvet dress and robes over cloth of silver petticoat, all profusely embroidered with gold and jewels; her l. hand rests on the orb which lies beside the crown on a table to l.; her r. grasps a fold of her robes; architectural and curtain background, view of Whitehall through opening to l. Canvas, 93½ × 56½ in.

Bequeathed to the University by George Clarke, 1736.

Engraved by J. Faber.

162 WILLIAM CHILD.

CURATORS OF THE SCHOOLS.

B. 1606 (?); B.Mus., 1631; one of the organists of St. George's Chapel, Windsor, 1630–43; published a book of anthems, 1639; appointed Chanter of the Chapel Royal, 1660; one of the King's private band; D.Mus. at Oxford, 1663; composed chiefly sacred music; d. 1697.

No. 160 JOHN, BARON LOVELACE

No. 163 JOHN WALLIS

SYRACUSE
UNIV. LIB.

Lent by *Painter*

Whole length, standing slightly to l., the head turned slightly to r.; grey hair falling over shoulders; clean-shaven face; black doctor's cap; square bands; scarlet and white D.Mus. robes; his r. hand grasps a roll of music, his l. held before him; to r. is a table upon which lies a sheet of music, an inkstand and pen; dark background. Canvas, 84 x 50 in.

163 JOHN WALLIS.

CURATORS OF THE BODLEIAN LIBRARY. **Sir Godfrey Kneller.**

B. 1616; Scholar of Emmanuel College, Cambridge, 1632; M.A., 1640; D.D., 1654; became known as a reader of ciphers; appointed Savilian Professor of Geometry at Oxford by Cromwell, 1649; helped to found the Royal Society; published the first of his many important mathematical works (which inspired Newton), 1655; 'hath exceedingly well deserved of the commonwealth of learning' [A.]; d. 1703.

Whole length, standing slightly to l.; white hair; clean-shaven face; black skull-cap; square bands; scarlet robes and hood; black scarf; his r. hand holds a square cap, his l. before him; to l. is a table upon which is a book, a medal and papers; architectural and curtain background; signed G. KNELLER EQUES FACIEBAT A° 1701. Canvas, 94 x 57½ in.

On the frame is an inscription recording the gift of the picture to the University by Samuel Pepys, Secretary to the Admiralty to Charles II and James II—the diarist.

A bust portrait resembling the head in this picture is in the National Portrait Gallery.

164 THOMAS CARTWRIGHT.

QUEEN'S COLLEGE.

B. 1634; educated at Queen's College; M.A., 1655; Prebendary of St. Paul's, 1665; Dean of Ripon, 1675; Bishop of Chester, 1686; in favour with James II, and 'ready upon all occasions to run with his humour' [W.]; an Ecclesiastical Commissioner to enforce submission on Magdalen College, 1687; in France, 1688; d. 1689.

Lent by *Painter*

Three-quarters length, seated three-quarters to r.; grey hair falling to neck, slight moustache and tuft on chin; black square cap; square bands; white rochet; black chimere; his r. hand on his lap, his l. rests on the arm of his chair; dark background. Canvas, 47 × 38½ in.

165 THOMAS CARTWRIGHT.

Queen's College (The Provost). **Gerard Soest.**

Bust, three-quarters to l.; dark hair falling to shoulders, slight moustache and tuft on chin; square bands; white rochet; scarlet and black hood; black scarf; grey background. Canvas, 29 × 24¼ in.

Acquired by the present Provost.

A similar picture is in the National Portrait Gallery.

Engraved by I. Becket.

166 SIR JOHN MAYNARD.

Exeter College.

B. 1602; educated at Exeter College; entered the Middle Temple, 1619; called to the Bar, 1626; Bencher, 1648; M.P., 1640–89; promoted the impeachment of Strafford and Laud; took the Covenant, 1643; Solicitor General, 1658; King's Sergeant and knighted by Charles II, 1660; Lord Commissioner of the Great Seal, 1689; Benefactor to Exeter College; d. 1690.

Bust, three-quarters to r.; clean-shaven face; black cap over white coif; square bands; red robes; dark background; painted in an oval spandrel. Canvas, 29 × 24 in.

A similar picture is in the National Portrait Gallery.

167 ROBERT SAY.

Oriel College (The Provost).

Elected Provost of Oriel, 1653; Vice-Chancellor, 1664; gave Wood leave to examine the University muniments and registers in the Schools Tower (which he had already spent some years in doing); King's Commissioner, 1660; added to the college buildings; d. 1691.

THOMAS CARTWRIGHT

No. 165

SETH WARD

No. 170

ROBERT PLOT

No. 188

RALPH BATHURST

No. 196

UNIV. OF CALIFORNIA

Lent by *Painter*

Bust, three-quarters to l.; brown hair falling to shoulders, slight moustache and tuft on chin; black skull-cap; square bands; scarlet and black D.D. robes; grey background. Canvas, 29 x 24 in.

168 WILLIAM THOMAS.

JESUS COLLEGE.

B. 1613; educated at St. John's College; Fellow of Jesus College and M.A., 1635; Chaplain to James, Duke of York, 1661; Dean of Worcester, 1665; Bishop of St. David's, 1677, of Worcester, 1683; an intending non-juror; d. 1689.

Three-quarters length, seated three-quarters to r. in an arm-chair; grey hair falling to neck; slight moustache and tuft on chin; black square cap; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. held before him; architectural and curtain background. Canvas, 48 x 38½ in.

Given to the College by Sir John Dolben, Bart., 1825.

169 THOMAS BARLOW.

QUEEN'S COLLEGE.

B. 1607; educated at Queen's College; M.A. and Fellow, 1633; Provost, 1657; Bodley's Librarian, 1642-60; 'a library in himself and the keeper of another'; Professor of Divinity, 1660; Bishop of Lincoln, 1675; a trimmer and a political-theological writer; d. 1691.

Half length, slightly to r.; grey hair falling to neck, and slight moustache; black square cap; square bands; black dress; both hands before him; dark background. Canvas, 35¼ x 29½ in.

Bequeathed to the College by Thomas Cartwright, Bishop of Chester, d. 1689.

170 SETH WARD.

TRINITY COLLEGE. **John Greenhill.**

B. 1617; educated at Sidney Sussex College, Cambridge; Fellow, 1640-44; Savilian Professor of Astronomy at Oxford, 1649; advanced a theory of planetary motion, 1653; Fellow

Lent by *Painter*

of the Royal Society; President of Trinity College, 1659–60; Bishop of Exeter, 1662, of Salisbury, 1667; Benefactor to both Sees; Chancellor of the Order of the Garter; 'of a most magnificent and munificent mind' [A.]; d. 1689.

Three-quarters length, seated three-quarters to l.; brown hair falling to neck; clean-shaven face; black skull-cap; square bands; white rochet; black chimere; purple mantle of Chancellor of the Order of the Garter; collar and George round neck; his l. hand holds the purse, his r. rests upon a book on a table to l.; dark architectural background, view of Salisbury through opening to l. Canvas, 49 × 38½ in.

Given to the College by the Rev. James Ingram, President, d. 1850.

A similar picture is in the possession of the Corporation of Salisbury.

171 THOMAS SYDENHAM.

All Souls College.

B. 1624; educated at Magdalen Hall; fought in the Civil War on the side of the Parliament, 1642–5; Fellow of All Souls College, 1648; studied medicine at Montpellier, 1659; became a famous physician, his researches marking an epoch in the history of medicine; 'a person of a florid style, of a generous and public spirit, very charitable' [W.]; d. 1689.

Bust, three-quarters to r.; white hair falling to shoulders; clean-shaven face; lace cravat; brown drapery over shoulders; dark background; inscribed with the name of the subject and COPIED FROM A PICTURE GIVEN TO THE ROYAL COLLEGE OF PHYSICIANS BY HIS GRANDSON MR. THEODORE SYDENHAM. Canvas, 29½ × 24 in.

Copy by J. Jackson, R.A. (1778–1831), of a picture attributed to Sir Peter Lely or Mary Beale.

Given to the College by Dr. Latham, 1818.

172 THOMAS SYDENHAM.

Hertford College.

Similar to the last but without inscription. Canvas, 29½ × 24½ in.

Lent by *Painter*

173 MOTHER GEORGE.

WADHAM COLLEGE. **Willem Sonmans.**

B. 1580 (?), Alice George, a widow, of Little Clarendon Street (Black Boy Lane), Oxford; earned a living by displaying her eyesight in threading a needle; mentioned by Locke, who visited her; 'when she came to be an hundred she doubled every year' [W.]; d. 1691, and buried in St. Giles's Churchyard.

Half length, slightly to l.; black broad-brimmed hat over white cap; green dress; white kerchief, apron, and sleeves; both hands folded before her; warm grey background. Canvas, 29½ × 24 in.

Dallaway says that this picture was formerly inscribed 'MARY GEORGE. AETATIS 120. GUL. SONMANS, PINXIT ET DEDIT.'

Traditionally said to have been given to the College by the painter.

174 EDWARD POCOCKE.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1604; educated at Magdalen Hall and Corpus Christi College; M.A., 1626; Fellow, 1628; Chaplain at Aleppo, 1630-5; collected and edited Oriental MSS.; first Laudian Professor of Arabic, 1636; Professor of Hebrew, 1648; a great scholar; benefactor to the Bodleian; d. 1691.

Half length, seated slightly to r.; white hair falling to shoulders, moustache and tuft on chin; black square cap; square bands; black gown; both his hands before him, his l. holding an open Hebrew book; brown background. Canvas, 34 × 29 in.

In the possession of the University before 1759.

175 THOMAS LAMPLUGH.

QUEEN'S COLLEGE. **Sir Godfrey Kneller.**

B. 1615; educated at Queen's College; M.A., 1642; took the Covenant, 1648; 'had the courage to own the Doctrines of the Church of England in the worst of times' [J. Fell]; at the Restoration a declared loyalist; on the Commission to reorganize the University; Archdeacon of London, 1664; Bishop of Exeter, 1676; made Archbishop of York by James II, 1688; assisted in the Coronation of William III; d. 1691.

Lent by *Painter*

Bust, three-quarters to r., the head turned towards the spectator; white moustache and tuft on chin; black skull-cap; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas, 29 × 24 in.

Engraved by P. Vanderbanc.

176 RICHARD HAWKINS.

City of Oxford. Attributed to **John Taylor.**

B. 1611 (?); described as herald painter and painter stainer; employed 'about the porch and gates of St. Mary's,' 1637–8; in the Divinity School, 1669; in the 'Repository for Mr. Ashmole's Rarities,' 1678–9; bailiff of the City of Oxford, 1661; Mayor, 1689; appeared as witness in the trial of A. Wood for libel, 1693, when, at the age of 82, he had lived 70 years in Oxford.

Three-quarters length, standing slightly to r.; grey hair, moustache and tuft on chin; black broad-brimmed hat; deep square collar; scarlet and tawny gown over black dress; his r. hand rests on the head of a staff, his l. holds gold fringed gloves; landscape background with overhanging rock to l. Canvas, 44½ × 35 in.

177 SARAH ALSTON, DUCHESS OF SOMERSET.

Brasenose College.

Younger daughter of Sir Edward Alston, President of the Royal College of Physicians; m. 1st, George Grimston, son of Sir Harbottle Grimston (d. 1655), 2nd, John Seymour, 4th Duke of Somerset (d. 1675), and 3rd, Henry, 2nd Lord Coleraine; Benefactress to Brasenose College in 1679, and again by will dated 1686; d. 1692.

Three-quarters length, seated slightly to r.; brown hair in curls; blue robe lined with ermine over low-necked brown dress trimmed with lace; her r. hand holds a fold of her robe, her l. her coronet, which rests upon a table to r.; warm grey curtain background. Canvas, 49 × 39½ in.

Engraved by G. Vertue, 1736, as a picture by T. M. Q. (?) Jan Maurits Quinkhardt, who was not however b. until 1688.

RICHARD HAWKINS

No. 176

ANNE ST. JOHN, COUNTESS OF ROCHESTER

No. 184

UNIV. OF CALIFORNIA

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Lent by *Painter*

178 RICHARD BUSBY AND PHILIP HENRY (?).

Governing Body of Christ Church.

Richard Busby, b. 1606; Student of Christ Church, 1624; M.A., 1631; Master of Westminster School, 1638; D.D.; Canon of Westminster and of Wells, 1660; a staunch royalist and a great schoolmaster. 'Great was the number of scholars bred up by him. As he was a most excellent scholar, so he was a very good man' [Hearne]; d. 1695.

Philip Henry, b. 1631, son of the Orchard-keeper at Whitehall; as a child, the playmate of Charles II and James II; a favourite pupil of Dr. Busby; student of Christ Church, 1647; M.A., 1652; became a nonconformist and was several times cited; d. 1696.

Dr. Busby seated three-quarters to l.; slight moustache and beard; broad-brimmed hat over black cap; square bands; black dress; his l. hand holds a handkerchief, his r. points to a book held open upon the table before him by Philip Henry, whose face is seen three-quarters to r. above it; he has brown hair falling to shoulders, and wears white cravat and red dress; dark background. Canvas, 49 x 39 in.

Engraved by J. Watson, 1775, as a picture by John Riley.

179 RICHARD BUSBY.

Dean and Canons of Christ Church.

Bust, three-quarters to l.; short grey beard and moustache; black cap; square bands; black dress; warm grey background; painted in an oval spandrel, inscribed R^D BUSBY S.T.P. 1695. Canvas, 29 x 24 in.

A similar picture is in the National Portrait Gallery.

180 THOMAS WHITE.

Magdalen College (The President).

B. 1628; educated at St. John's College, Cambridge; B.A., 1646; D.D. at Oxford, Chaplain to Princess Anne and Archdeacon of Nottingham, 1683; Bishop of Peterborough, 1685–90; one of the seven bishops sent to the Tower, 1688; as a non-juror deprived of his see; d. 1698.

Lent by *Painter*

Bust, three-quarters to l.; brown hair falling to neck; clean-shaven face; black skull-cap; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas, 29½ × 24 in.

181 ELIZABETH SHIERS.

EXETER COLLEGE.

B. 1634 (?); wife of Robert Shiers, of Slyfield Manor, Surrey, and the Middle Temple, who died 1668; their son, George, was created a Baronet 1684, and died unmarried 1685, making his mother his chief heir; Benefactress to Lincoln and Jesus Colleges and, especially, to Exeter College; d. 1700.

Bust, three-quarters to l.; fair hair in curls on either side of face; low-necked blue dress slashed with white and trimmed with pearls; dark background; painted in an oval spandrel. Canvas, 29 × 24½ in.

182 FRANCIS TURNER.

NEW COLLEGE.

B. 1638 (?); educated at New College; Fellow, 1655; M.A., 1663; D.D., 1669; Master of St. John's College, Cambridge, 1670; Dean of Windsor, Bishop of Rochester, and Lord Almoner, 1683; Bishop of Ely, 1684; one of the seven bishops; a non-juror and deprived of his see, 1690; d. 1700.

Half length, three-quarters to l.; brown hair falling to shoulders, and slight moustache; square bands; black dress; his l. hand held before him; to l. a table upon which is a small book; dark background with landscape through opening to l. Canvas, 29¼ × 24¼ in.

183 SIR THOMAS CLAYTON.

MERTON COLLEGE (THE WARDEN). Attributed to **Sir Peter Lely.**

B. 1612 (?); educated at Pembroke College; M.A., 1631; M.D., 1639; took the Covenant; succeeded his father as Regius Professor of Medicine, 1647-65; M.P. for the Univer-

Lent by *Painter*

sity and knighted 1660; in opposition to the Fellows appointed Warden of Merton College, and 'was for thirty-three years with his family a great burden thereunto' [W.]; d. 1693.

Half length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; white cravat; silver grey drapery over white shirt; his l. hand held before him; architectural background. Canvas, 36 x 29½ in.

184 ANNE ST. JOHN, COUNTESS OF ROCHESTER.

Viscount Dillon. **Sir Peter Lely.**

B. 1614, daughter of Sir John St. John, of Bletso, and Lucy, daughter and heiress of Sir Walter Hungerford, of Farley; m. 1st, 1637, Sir Francis Henry Lee, of Ditchley (d. 1639), and 2nd, Henry Wilmot, first Earl of Rochester (d. 1658); mother of Lord Rochester, the poet; d. 1696.

Three-quarters length, seated three-quarters to l.; fair hair in curls; low-necked black satin dress over white underdress; golden brown scarf, the ends of which are held by both her hands lying in her lap; architectural and curtain background, inscribed with name of subject to r. Canvas, 48½ x 39½ in.

185 JOHN FITZWILLIAM.

Magdalen College (The President).

Fellow of Magdalen College, 1661–70; University Lecturer in Music, c. 1662; Canon of Windsor; a non-juror; the correspondent of Lady Rachael Russell; benefactor to Magdalen College; 'bred among Presbyterians, he turned about and became a great complier to the restored liturgy' [W.]; d. 1699.

Half length, facing the spectator, the head turned three-quarters to l.; fair hair falling to neck; clean-shaven face; square bands; black dress; his r. hand spread open on his breast; dark background. Canvas, 28 x 23 in.

186 THOMAS CREECH

Curators of the Bodleian Library. **Willem Sonmans.**

B. 1659; educated at Wadham College; M.A. and Fellow of All Souls College, 1683; Head Master of Sherborne School,

Lent by *Painter*

1694–6; a good scholar and translator; 'accounted a good philosopher, a poet, and a severe student' [W.]; d. by suicide, 1700.

Bust, facing the spectator, the head turned slightly to r.; grey periwig falling to neck; clean-shaven face; square bands; black gown; brown background. Canvas, 29 × 24 in. (oval).

Given to the University by Humphrey Bartholomew, 1733.

187 JOHN DRYDEN.

Curators of the Bodleian Library.

B. 1631; educated at Trinity College, Cambridge; B.A., 1654; published Heroic Stanzas in honour of Cromwell's death, a Panegyric upon the Restoration; Poet Laureate, 1670–89; d. 1700.

Bust, three-quarters to l.; dark periwig falling over shoulders; clean-shaven face; lace bands; black dress; dark background. Canvas, 29 × 24 in. (oval).

Given to the University by George Clarke, 1732.

188 ROBERT PLOT.

Visitors of the Ashmolean Museum. **William Rieder.**

B. 1640; educated at Magdalen Hall; M.A., 1664; D.C.L., 1671; published the *Natural History of Oxfordshire*, 1677; Fellow and Secretary of the Royal Society, 1682–4; first Keeper of the Ashmolean Museum and Professor of Chemistry, 1683–90; d. 1696.

Bust, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; lace cravat; black dress; dark background; painted in an ornamental oval spandrel. Canvas, 29½ × 24¾ in.

In the Ashmolean Museum before 1756.

Engraved by M. Burghers.

189 ROBERT PLOT.

Curators of the Bodleian Library.

Three-quarters length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; lace bands and

THOMAS CREECH

No. 186

JOHN DRYDEN

No. 187

COLONEL BLATHWAYT

No. 197

WILLIAM JANE

No. 199

UNIV. OF CALIFORNIA

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CALIFORNIA

Lent by *Painter*

ruffles; scarlet D.C.L. robes over grey dress; his r. hand holds a scroll, his l. rests on his hip; architectural background. Canvas, 47 x 39 in.

Given to the University by Edward Jacob, 1781.

190 EDWARD HALES.

University College.

B. 1670 (?); son of Sir Edward Hales, of Hackington, Kent, Bart., titular Earl of Tenterden, and Frances, daughter of Sir Francis Windebank; entered University College, 1684; killed in the service of King James II at the Battle of the Boyne, 1690.

Three-quarters length, standing facing the spectator, the head turned slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; brown and gold coat and drapery over white shirt; his r. hand on his hip, his l. pointing towards the r.; dark background. Canvas, 49 x 39 in.

191 KING JAMES II.

City of Oxford.

B. 1633; second son of Charles I and Henrietta Maria; m. 1st, Anne, daughter of Edward Hyde, Earl of Clarendon, 1659, 2nd, Mary of Modena, 1673; succeeded to the throne, 1685; visited Oxford, 1663 and 1687; fled to France, 1688; d. 1701.

Three-quarters length, standing facing the spectator, the head turned slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; plate armour; blue ribbon with pendant George of the Order of the Garter across breast; landscape background with overhanging rock to l., battle to r. Canvas, 49 x 39½ in.

192 KING JAMES II.

Viscount Dillon. **William Wissing.**

Three-quarters length, standing slightly to r., the head turned slightly to l.; flaxen periwig falling over shoulders; clean-shaven face; lace cravat; scarlet and gold drapery over

Lent by *Painter*

renaissance-classic armour; blue ribbon with pendant George of the Order of the Garter across breast; his r. hand pointing to r., his l. holding a baton rests on his hip; architectural background, crown on pedestal to l.; landscape through opening to r. Canvas, 49 x 39 in.

193 KING WILLIAM III.

WADHAM COLLEGE.

B. 1650; son of William II, Prince of Orange, and Mary, eldest daughter of Charles I; m. Mary, daughter of James II, 1677; visited England, 1671, when he received an honorary degree from the University, and again, 1681; landed at Torbay, November 5, 1688; King by the Declaration of Right and crowned, 1689; d. 1702.

Three-quarters length, standing facing the spectator, the head turned three-quarters to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; blue and gold robes lined with ermine; collar and George of the Order of the Garter round neck; his r. hand on his hip, his l. at his side; architectural and curtain background, crown on table to r., sky through opening in centre. Canvas, 49 x 39½ in.

194 SIR JOSEPH WILLIAMSON.

QUEEN'S COLLEGE.

B. 1633; educated at Queen's College; M.A. and Fellow, 1657; secretary to Lord Arlington; entered Parliament, 1669; Clerk of the Council, 1672; Secretary of State, 1674–8; employed on important diplomatic missions; second President of the Royal Society; Benefactor to Queen's College; d. 1701.

Three-quarters length, standing three-quarters to l.; dark periwig falling to shoulders; clean-shaven face; lace cravat; purplish grey waistcoat; yellow drapery round shoulders; his l. hand on his hip, his r. holds some papers on a table to l.; architectural and curtain background. Canvas, 49 x 39¾ in.

Given to the College by Joseph Smith, Provost, d. 1756.

A similar picture, but bust only, is in the National Portrait Gallery.

Lent by *Painter*

195 TIMOTHY HALTON.

QUEEN'S COLLEGE. **James Maubert.**

B. 1632 (?); Fellow of Queen's College, 1657; D.D., 1674; Archdeacon of Oxford, 1675; Provost of Queen's College, 1677; Vice-Chancellor, 1679–81, 1685; Benefactor to the College; d. 1704.

Three-quarters length, seated three-quarters to l.; grey hair falling to shoulders; clean-shaven face; black square cap; square bands; black dress; his l. hand rests on the arm of his chair, his r., gloved, holds a glove and rests upon a desk to l., upon which is a book, pen, and ink; warm grey background; signed MAUBERT. Canvas, 49½ × 39¼ in.

Given to the College by Joseph Smith, Provost, d. 1756.

196 RALPH BATHURST.

TRINITY COLLEGE (THE PRESIDENT). **Sir Godfrey Kneller.**

B. 1620; Scholar of Trinity College, 1637; Fellow, 1640; President, 1664; built the Chapel and garden quadrangle; during the Commonwealth practised medicine in Oxford; M.D., 1654; F.R.S., 1663; Dean of Wells, 1670; d. 1704.

Bust, three-quarters to r.; brown hair falling to shoulders; clean-shaven face; black skull-cap; square bands; black dress; brown background. Canvas, 29 × 23 in. (oval).

Inscribed on the back with the name and titles of the subject and the initials G. K. of the painter.

Given to the College by William Bragge (matriculated 1779, aged 18).

197 COLONEL BLATHWAYT.

CURATORS OF THE SCHOOLS. **Willem Sonmans.**

'A prodigy on the harpsichord at fourteen. He had been taught that instrument abroad by Alessandro Scarlatti' [Hawkins].

Half length, three-quarters to l.; grey periwig falling to shoulders; boyish face; blue jacket laced with gold, open

Lent by *Painter*

over white shirt and cravat; scarlet drapery round waist; warm grey background; painted in an oval spandrel, inscribed AETAT 12 1702. W^M SONMANS PINXIT. Canvas, 29½ × 24½ in.

Given to the Music School by the subject.

198 HUMPHREY HODY.

WADHAM COLLEGE.

B. 1659; Scholar of Wadham College, 1677; M.A., 1682; Fellow, 1685; D.D., 1692; Chaplain to Archbishops Tillotson and Tenison; Regius Professor of Greek, 1698; Archdeacon of Oxford, 1704; Benefactor to Wadham College; d. 1707.

Bust, slightly to l.; grey periwig falling to shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 29 × 24 in. (oval).

199 WILLIAM JANE.

CURATORS OF THE BODLEIAN LIBRARY. **William Gandy.**

B. 1645; Student of Christ Church, 1660; M.A., 1667; DD., 1674; Canon of Christ Church, 1678, and of St. Paul's, 1679; Regius Professor of Divinity, 1680; Dean of Gloucester, 1685; opposed a scheme for revising the Prayer Book with a view to conciliating Dissenters, 1689; d. 1707.

Bust, three-quarters to r.; flaxen periwig falling to shoulders; clean-shaven face; square bands; black dress; brown background; painted in an oval spandrel. Canvas, 29 × 24 in.

Inscribed on the back with the name of the subject and the signature of the painter, W. GANDY FE. ANNO 1706.

Given to the University by T. Herring, Archbishop of York, 1744.

200 HENRY BEESTON.

NEW COLLEGE (THE WARDEN).

Educated at New College; Fellow, 1649; D.C.L., 1661; Head Master of Winchester College, 1658–79; Canon of Winchester, 1664–95; Warden of New College, 1679; d. 1701.

Lent by *Painter*

Bust, three-quarters to l.; grey periwig falling to shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 29½ × 24 in.

201 GILBERT IRONSIDE, THE YOUNGER.

WADHAM COLLEGE.

B. 1632; educated at Wadham College; M.A., 1655; Fellow, 1656; D.D., 1666; Warden, 1665–89; Vice-Chancellor, 1687, when he withstood James II's action at Magdalen; supported William III; Bishop of Bristol, 1689, of Hereford, 1691; d. 1701.

Bust, three-quarters to r.; dark periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; dark background, shield of arms above to r.; below, commemorative inscription and date AE^T SUAE 57 A.D. 1691; painted in an oval spandrel. Canvas, 29 × 24 in.

202 BYROM EATON (?).

WORCESTER COLLEGE (THE PROVOST).

B. 1614(?); M.A. and Fellow of Brasenose College, 1641; D.D., 1660; Archdeacon of Stow, 1677, of Leicester, 1683; Principal of Gloucester Hall for thirty years, at a time of great poverty and decadence, 1662–92; 'there hath been no scholars there these three or four years' [Prideaux]; d. 1703.

Half length, three-quarters to r.; brown hair falling to neck; grey moustache and peaked beard; black skull-cap; square bands; black dress; his r. hand holds a small book; warm grey background; inscribed SOBRIÊ · JUSTÊ · PIÊ · AETATIS SUAE 72 (?) 1668 FEB. Canvas, 29 × 23¾ in.

203 CATHERINE OF BRAGANZA, QUEEN OF CHARLES II.

TRINITY COLLEGE (THE PRESIDENT). Attributed to Jacob Huysman.

B. 1638; daughter of John IV, King of Portugal; married Charles II, 1662; held her Court in Oxford, 1665–6 and

Lent by *Painter*

1681; after her husband's death lived at Somerset House; left England, 1692; regent of Portugal for her brother, 1704; d. 1705.

Bust, three-quarters to r.; brown hair dressed with pearls; blue robe lined with ermine over low-necked white and gold dress trimmed with jewels; to r. a small crown on a table; brown background; painted in an oval spandrel. Canvas, 28½ × 24 in.

Bequeathed to the College by the Rev. James Ingram, President, d. 1850.

A similar picture is in the National Portrait Gallery.

204 JOHN LOCKE.

CURATORS OF THE BODLEIAN LIBRARY. **Thomas Gibson.**

B. 1632; educated at Christ Church; M.A., 1658; Lecturer in Greek, 1660, in Rhetoric, 1662; Resident Physician to Lord Shaftesbury, 1667; F.R.S., 1668; lived in Oxford, 1681–4; expelled from his Studentship as disaffected to the Government, 1684; Commissioner of Appeals, 1689–1704; published the *Essay on the Human Understanding*, 1690; d. 1704.

Three-quarters length, seated slightly to r. in a blue armchair, the head turned three-quarters to l.; white hair falling to shoulders; clean-shaven face; brown gown lined with grey, open showing white shirt at throat and wrists; his l. hand rests on his knee, his r. lies on a closed volume lettered LOCKE OF HUMAN UNDERSTANDING, which lies on a blue covered table to l.; dark background. Canvas, 49 × 39½ in.

Given to the University by the painter, 1733.

205 JOHN LOCKE.

GOVERNING BODY OF CHRIST CHURCH. **Sir Godfrey Kneller.**

Three-quarters length, seated three-quarters to l. in a blue armchair; white hair falling to shoulders; clean-shaven face; brown gown lined with grey, open showing white shirt at throat and wrists; both hands before him, his r. resting on the arm of his chair; bookcase in background; inscribed AET. 72. Canvas, 47½ × 38½ in.

JOHN LOCKE

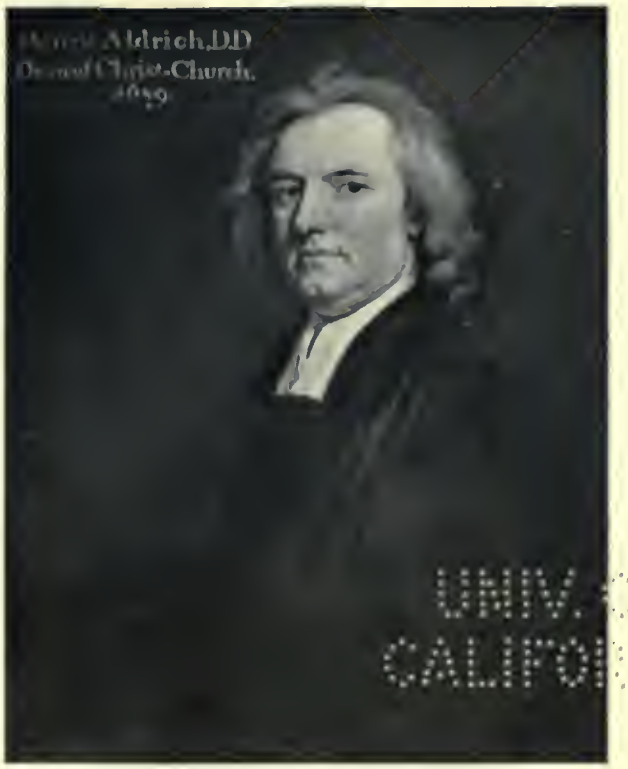
No. 204

JOHN LOCKE

No. 205

HENRY ALDRICH

No. 210



HENRY ALDRICH

No. 211

UNIV. OF CALIFORNIA

UC SOUTH
BUILDING

Lent by *Painter*

206 BARBARA VILLIERS, DUCHESS OF CLEVELAND.

VISCOUNT DILLON. **Sir Godfrey Kneller.**

B. 1641; daughter of William Villiers, 2nd Viscount Grandison; m. Roger Palmer, afterwards Earl of Castlemaine, 1659; Lady of the Bedchamber to Queen Catherine, 1662; created Duchess of Cleveland, 1670; a prominent figure at the Court of Charles II, 1660–78; in Oxford with the Court, 1665; d. 1709.

Three-quarters length, represented in mourning for her husband, the Earl of Castlemaine, seated slightly to l.; black hood over high white head-dress; white collar and cuffs; her r. arm resting upon a table supports her head; her l. hand holds a small book; landscape and architectural background. Canvas, 48½ × 39 in.

A similar picture is in the National Portrait Gallery.

207 PETER MEWS.

ST. JOHN'S COLLEGE.

B. 1619; Scholar of St. John's College; M.A., 1645; served in the King's army, made prisoner at Naseby; employed on royalist missions in Scotland and elsewhere, 1648–53; D.C.L., 1660; President of St. John's College, 1667–73; Bishop of Bath and Wells, 1672, of Winchester, 1684; wounded at Sedgemoor; as their Visitor supported the Fellows of Magdalen against James II; 'admired for his hospitality, generosity, justice' [W.]; d. 1706.

Three-quarters length, seated three-quarters to r.; white hair; clean-shaven face with black patch on his l. cheek; black skull-cap; square bands; white rochet; blue velvet robes of Prelate of the Order of the Garter with jewel on breast; his l. hand holds one of the tassels of his robe, his r. a fold of drapery, and rests upon a rock to l., upon which are a book and a sword; landscape background, overhanging rock to l.; to r. open country with a charge of cavalry; below, inscription recording the gift of the picture by Sir W. Maynard, Bart. Canvas, 50 × 40 in.

A similar picture is in the possession of the Bishop of Winchester.

Lent by *Painter*

208 THOMAS SPRAT AND HIS SON.

CURATORS OF THE BODLEIAN LIBRARY. **Michael Dahl.**

B. 1635; Scholar of Wadham College, 1652; M.A. and Fellow, 1657; D.D., 1669; Prebendary of Lincoln, 1660; Canon of Westminster, 1680, Dean, 1683; Bishop of Rochester, 1684; F.R.S., 1663; wrote a history of the Royal Society, 1667, and assisted to prepare Clarendon's History for publication; a great wit; d. 1713.

His son Thomas, Archdeacon of Rochester, d. 1720.

Three-quarters length figures, the Bishop seated three-quarters to r. in a large armchair; flaxen periwig falling to shoulders; clean-shaven face; square bands; white rochet; black chimere; his r. hand rests on the arm of his chair, his l. points to a book with a large blue and gold marker held open on a table before him by his son, who stands before him slightly to l.; he has flaxen periwig falling to shoulders and wears square bands and black gown; architectural and curtain background. Canvas, 52 x 59 in.

In the possession of the University before 1840.

Engraved by J. Smith, 1712.

209 HENRY ALDRICH.

CURATORS OF THE BODLEIAN LIBRARY.

B. 1647; Student of Christ Church, 1662; M.A., 1669; D.D. and Canon, 1682; Dean, 1689; an accomplished architect, designed Peckwater Quadrangle; 'he had an extraordinary skill in music,' bequeathed a valuable Musical Library to the House; 'a Man of admirable Natural Parts, almost beyond Compare; a severe student himself, yet always free, open and facetious, and so generous that he spared for no Costs to promote and carry on good Designs' [Hearne]; d. 1710.

Bust, three-quarters to r.; grey hair falling to shoulders; clean-shaven face; falling collar; black dress; dark brown background; painted in an oval spandrel. Canvas, 29 x 24 in.

Bought by the University, 1804, from a servant of a Mrs. Hobson, to whose grandfather, Robert Hobson, butler of Christ Church, the Dean had presented it.

Lent by *Painter*

210 HENRY ALDRICH.

DEAN AND CANONS OF CHRIST CHURCH.

Bust, three-quarters to l.; brown hair falling to shoulders; clean-shaven face; square bands; black dress; brown background, painted in an octagonal spandrel. Canvas, 29 x 24 in.

211 HENRY ALDRICH.

GOVERNING BODY OF CHRIST CHURCH. **Sir Godfrey Kneller.**

Bust, three-quarters to l.; grey hair falling to shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 29 x 24 in.

Engraved by J. Smith.

212 HENRY ALDRICH.

DEAN AND CANONS OF CHRIST CHURCH.

Bust, three-quarters to r.; grey hair falling to neck; clean-shaven face; square bands; black dress; dark background; painted in an oval spandrel. Canvas, 29 x 24½ in.

213 HENRY ALDRICH.

LADY MARGARET PROFESSOR OF DIVINITY.

Bust, three-quarters to l.; white hair falling to neck; clean-shaven face; square bands; black dress; dark background; painted in an oval spandrel. Canvas, 29½ x 24 in.

Inscribed on the back, 'given to the house of the second Canonry by C. J. 1809.'

214 JOHN HALL.

PEMBROKE COLLEGE (THE MASTER).

B. 1633; Scholar of Pembroke College, 1650; M.A. and Fellow, 1653; Master, 1664; Rector of St. Aldate's, Oxford; D.D. 1669; Lady Margaret Professor of Divinity, 1676; Bishop of Bristol, 1691; the last of the puritan bishops; Benefactor to Pembroke College; d. 1710.

Lent by *Painter*

Bust, three-quarters to l.; grey periwig falling to neck; clean-shaven face; black patch on his l. cheek; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas, $28\frac{1}{2} \times 24$ in.

215 GEORGE BULL.

EXETER COLLEGE.

B. 1634; educated at Exeter College; a royalist; refused to take 'the engagement,' 1649; Rector of Suddington St. Mary's, 1658–85; Prebendary of Gloucester, 1678; Archdeacon of Llandaff, 1686; Bishop of St. David's, 1705; his theological works received the commendation of Bossuet; d. 1710.

Bust, slightly to l.; grey periwig falling to shoulders; clean-shaven face; square bands; black dress; dark background; inscribed AETIS SUAE 66. 1700. Canvas, $29 \times 24\frac{1}{4}$ in.

216 THOMAS KEN.

NEW COLLEGE (THE WARDEN). **F. Scheffer.**

B. 1637; Scholar of New College; M.A., 1664; Fellow of Winchester College, 1666; Bishop of Bath and Wells, 1685; one of the seven bishops sent to the Tower; a moderate non-juror, and deprived of his see, 1691; d. 1711.

Half length, slightly to r., the head three-quarters to l.; white hair; clean-shaven face; black skull-cap; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas, $29 \times 22\frac{1}{2}$ in.

Engraved by G. Vertue.

217 THOMAS KEN.

NEW COLLEGE.

Half length, three-quarters to l.; white hair; clean-shaven face; black skull-cap; square bands; white rochet; black chimere; dark background; painted in an oval spandrel. Canvas, $29\frac{1}{4} \times 24$ in.

THOMAS KEN

No. 217

PRINCESS LOUISA
MARIA THERESA STUART

No. 220

JOHN RADCLIFFE

No. 223

QUEEN ANNE

No. 227

UNIV. OF CALIFORNIA

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CALIFORNIA

Lent by *Painter*

218 SIR JOHN CHARDIN.

CURATORS OF THE UNIVERSITY GALLERIES. Attributed to **Bartholomew Dandridge.**

B. 1643, in Paris; travelled in the East as a jewel merchant, 1664–70 and 1671–7; published narrative of his journeys; settled in England as a Huguenot refugee, and knighted 1681; F.R.S., 1682; d. 1713.

Three-quarters length, seated three-quarters to r., the head turned towards the spectator; grey periwig falling over shoulders; clean-shaven face; purplish brown gown lined with blue; white cravat and shirt; his r. hand rests on the arm of his chair, his l. points to the map of Persia, held up before him by a black boy; in background curtain to l., bookshelves to r.; inscribed ANNO 1711 AETATIS 68. Canvas, 54½ × 54½ in.

On the frame is an inscription commemorating the gift of the picture by Sir John Chardin, Bart., eldest son of the subject, 1746.

219 BENJAMIN WOODROFFE.

WORCESTER COLLEGE (THE PROVOST).

B. 1638, in Oxford; Student of Christ Church, 1656; M.A., 1662; Canon, 1672; F.R.S., 1668; Chaplain to the Duke of York; Principal of Gloucester Hall, which he attempted unsuccessfully to revive for Greek students; 'a person of generous and public spirit' [W.]; 'but wanted judgement very much, and was moreover of a strange whimsical temper' [Hearne]; d. 1711.

Bust, three-quarters to l.; dark hair falling to neck; clean-shaven face; square bands; black dress; dark background. Canvas, 29 × 24 in.

220 PRINCESS LOUISA MARIA THERESA STUART.

ST. JOHN'S COLLEGE (THE PRESIDENT).

B. 1692, at St. Germains; daughter of James II and Mary of Modena; 'her mother's friend and chief comfort, truly cheerful, affable and anxious to please, attached to her duties, and fulfilling them without a murmur' [Madame de Maintenon]; d. of small pox, 1712.

Lent by *Painter*

Bust, represented as a young girl, turned slightly to l.; dark hair in curls; low-necked pink and white dress; green and gold drapery over her l. shoulder; dark background. Canvas, 14 × 11¼ in. (oval).

221 JOHN NICHOLAS.

New College (The Warden).

Educated at New College; B.A., 1661; D.D. and Warden, 1675; Vice-Chancellor, 1677–9; Warden of Winchester College, 1679; Master of St. Nicholas' Hospital, Salisbury; Canon of Winchester, 1684; 'well beloved by the best Men, but weak as to matters of Learning' [Hearne]; d. 1712.

Bust, slightly to l.; fair hair falling to shoulders; clean-shaven face; square bands; black dress; dark background. Canvas, 29½ × 24½ in.

222 CHARLES HARRIS.

Balliol College.

Son of John Harris, tailor, and Mayor of Oxford; in 1682 proposed to the City Council to found a hospital, and desired the Council to part with land for the purpose; 'they refuse, and show themselves clowns in the matter' [W.]; a student of chemistry; Benefactor to Balliol and Brasenose Colleges; 'beloved by scholars' [W.]; d. 1713.

Bust, three-quarters to l., the head turned three-quarters to r.; dark periwig falling over shoulders; clean-shaven face; white cravat; brown coat; red drapery round shoulders; warm grey background; shield of arms above to l.; painted in an oval spandrel; inscribed C. HARRIS ARM. DE CIV. OXON BENEFACTOR D. D. J. SMITH L.L.D. Canvas, 28½ × 23½ in.

223 JOHN RADCLIFFE.

Dr. Radcliffe's Trustees. **Sir Godfrey Kneller.**

B. 1650; educated at University College; Fellow of Lincoln College, 1669–77; M.A., 1672; M.D., 1682; F.R.S., 1687; settled in London, 1684, and made a large fortune by his medical practice; physician to Queen Anne and William III;

Lent by *Painter*

M.P. for Bramber, 1690–5; and for Buckinghamshire, 1713; munificent benefactor to the College of Physicians, the University and City; d. 1714.

Three-quarters length, seated slightly to r., the head turned slightly to l.; white periwig falling over shoulders; clean-shaven face; white cravat; grey velvet coat with gold buttons; his r. hand spread open on his breast, his l. holding glove rests on his hip; dark background, letter lying on table to l. Canvas, 52½ × 47 in.

On the back is the following inscription, 'The only originall of Dr John Radcliffe drawne 1712 by Sir Godfrey Kneller for Mr Geo. Clarke who gave the Dr in Exchange his own picture done by Sir Godfrey at the same time.'

224 HENRY COMPTON.

Queen's College (The Provost). **John Riley.**

B. 1632; educated at Queen's College; lived abroad till 1660; D.D. and Canon of Christ Church, 1669; Bishop of Oxford, 1674, of London, 1675; in disfavour with James II on grounds of religion; suspended from episcopal functions, 1686; marched to Oxford at the head of Princess Anne's military escort, 1688; signed the invitation to William III, and crowned him, 1689; Lord Almoner to Queen Anne, 1702; d. 1713.

Three-quarters length, standing three-quarters to r.; brown hair falling to shoulders; clean-shaven face; black skull-cap; square bands; white rochet; black chimere; his r. hand resting upon an ornamented pedestal to l. holds a book, his l. holds a fold of his scarf; architectural and curtain background. Canvas, 48½ × 39½ in.

Acquired by the present Provost.

The head engraved by I. Beckett.

225 ROBERT CONNY.

Magdalen College (The President).

B. 1645 (?); educated at Magdalen College; M.A. 1679; M.D., 1685; physician to the wounded landed at Deal during the war, 1692; d. 1713.

Lent by *Painter*

Three-quarters length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; lace cravat; scarlet M.D. robes; his l. hand rests on the arm of his chair, his r. holds a pen with which he is writing at a table, upon which is an open book of anatomy; in background bookcase to l., curtain to r. Canvas, 49 × 39½ in.

226 JOSIAH PULLEN.

HERTFORD COLLEGE. Copy from **R. Byng.**

B. 1633 (?); educated at Magdalen Hall; M.A., 1657; Vice-Principal 57 years; Vicar of St. Peter's in the East 39 years; Rector of Blunsdon St. Andrew, Wilts, 1684; remembered in connexion with a familiar landmark outside Oxford; d. 1714.

Half length, three-quarters to l.; white hair falling to neck; clean-shaven face; square bands; black dress; he holds a volume inscribed with the sacred monogram in his l. hand; warm grey background. Canvas, 34¾ × 27½ in.

Copy from the picture in the Bodleian Gallery.

Engraved by C. Harding, 1796.

227 QUEEN ANNE.

ORIEL COLLEGE. **Michael Dahl.**

B. 1665; second daughter of King James II and Anne Hyde; married George, Prince of Denmark, 1683; succeeded to the throne, 1702; visited Oxford, 1683, 1688, 1702, and 1708; d. 1714.

Whole length, standing slightly to r., the head turned slightly to l.; brown hair in curls; crimson velvet robe lined with ermine over low-necked golden yellow dress; ribbon and George of the Order of the Garter at breast; her r. hand holds a sceptre, her l. a fold of her robe; on a table to l. are the crown and orb; architectural and curtain background. Canvas, 92½ × 57 in.

On the frame is an inscription commemorating the gift of the picture to the College by the widow of John Robinson, Bishop of London; he d. 1723.

Lent by *Painter*

An entry for the payment 'to Mr. Dahl for the Queen's picture for the Bishop of Bristoll by Lord Chamberlain's warr' £50. 0. 0' occurs in the Treasury accounts for July 1712.

228 MARY OF MODENA, QUEEN OF JAMES II.

CURATORS OF THE BODLEIAN LIBRARY. Attributed to **Sir Peter Lely.**

B. 1658; daughter of Alfonso IV, Duke of Modena; married James II, 1673; the mother of James Edward, Prince of Wales, the Chevalier de St. George, 1688; fled to France, 1688; d. 1718.

Three-quarters length, seated slightly to l.; dark hair in curls; brown, blue and white drapery; her r. hand rests on a spaniel lying by her side, her l. holds a fold of drapery; sombre landscape background. Canvas, 49 × 40 in.

Given to the University by Nathaniel, Lord Crewe, 1718.

A similar picture is in the possession of Earl Spencer.

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